

DECEMBER

# THE ETUDE

PRESSER'S MUSICAL MAGAZINE

DECEMBER 1917

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# THE ETUDE

DECEMBER, 1917

VOL. XXXV, No. 12

## A Christmas Morning Music Festival for Americans Everywhere

Christmas—and hundreds of thousands of American fathers, sons and brothers away from home! Away from the music—the laughter—the Christmas love and the Christmas cheer!

Here is a world-circling idea which music workers and music lovers can employ to bring all Americans all over the world closer to each other and closer to our glorious ideals at this momentous hour in our national history.

It is simply this. Let us have on Christmas morning a chorus in which everyone who rejoices in the name *American* may take part—a chorus that will sing itself around the world—a Christmas morning music festival for all Americans everywhere—this festival to be held entirely without expense and with no more preparation than remembering it.

*At nine o'clock next Christmas morning*, the day of all the year when American home ties are strongest, let all Americans, no matter where they are gathered together—

*Around the Fireside*  
*On the Training Ground*  
*In the Chapel*  
*On the Battleship*  
*In the Trenches*  
*In the Hospitals*  
*On the Street*  
*In the Cars*  
*Everywhere*

join in a great chorus or endless chain of choruses singing "*America*" until the thought of our blessings in the "sweet land of liberty" will ring around the globe.

In what better way can we bring together in Christ's spirit those brave souls at home and in service? Is it not the glorious privilege of every music lover to work for this?

Many will want to go on with some of the dear Christmas carols and songs which bring good cheer and rich promise on Christmas morning. Let every instrumentalist join in. Let the bells of every church ring out. Let all America sing as it has never sung before.

*Think what this will mean on Christmas Day, 1917,* in thousands of American homes where there will be empty chairs—chairs of heroes fighting for you and me "over there."

How can this be done? How can the glad tidings of this world-wide Christmas musical festival be spread quickly enough?

*First of all*—talk about it. Talk about it to everyone you meet. Tell them to watch the clock on Christmas morning and at nine start to sing "*My Country 'tis of Thee*." Tell them that they are members of the great chorus of Christmas cheer that is singing itself around the world to bring together on this Christmas the minds and hearts of all Americans. Tell them that it is to give courage and confidence to our boys "over there" and joy and pride and comfort in the souls of all who stay at home.

*Second*—Write or see the editors of your local papers and do your best to induce them to give abundant space to inform their readers of the Christmas morning music festival for Americans everywhere. Urge this with all your heart.

*Third*—See the school teachers and the local boards as well as all the clubs in your neighborhood and ask them to make announcements.

*Fourth*—Have a talk with your clergyman. His enthusiasm will be invaluable. Ask him to have the church bell rung for five minutes on Christmas morning, at nine o'clock.

*Fifth*—In every letter you write, whether to a soldier at the front or to an acquaintance, take a few lines to tell them that you will be with them in the spirit of our American Christmas at nine o'clock on Christmas morning.

*Sixth*—Do it yourself. Waiting for someone else to do it means that it may not get done. Wake up in the morning thinking about it and do not go to rest until you have done something toward it.

Colossal optimism and undaunted courage is the need of the hour—courage in the home quite as much as the field. This will be felt keener on this "Different from all Christmases" than ever before.

Musicians! You who may have been wondering what you can do through your art in the great hour of need, here is an opportunity. Let us pray that it will make every American heart stouter and more determined, that it will give us courage to so continue this great fight for a glorious principle of freedom, that "*Peace on Earth*," the real Christ thought, will be here in fact before another Christmas comes.

*With hearts thrilled with rapture and gratitude for the blessings that America has brought to all of us, though our eyes be jeweled with tears, let us all join in this great chorus to exalt our ideals and our love of the homeland. May we never forget nine o'clock on Christmas morning of 1917.*



preliminary course of training in phono-graving. Even the greatest artists go through this process before making records to be placed on the market. It gives one a most peculiar feeling to hear Beethoven's Ninth coming out of a box for the first time. It seems a little bit uncanny until the novelty wears off. You study this record carefully while an expert explains to you the various imperfections and their causes, and gives you a long list of "Dont's." Perhaps only one test may be necessary, but more likely others will be needed. Even after you have had one or several records released to the public, you will make some that will not pass the committee which selects those to be marketed and those to be destroyed. I have kept a copy of each of the imperfect records, for they are more instructive than the good ones, and am having a machine specially adapted for recording on soft wax for use in my daily practice in my apartment.

I would advise every ambitious vocalist to go to one of the recording companies and have at least one record made, a recording committee will cost as much as a dozen or more lessons, but will be much more valuable. If I were directing a school of vocalism I would install a recording outfit in it as the most valuable adjunct next to the employment of the most talented teacher available.

### Three-Measure Rhythm

By Philip Gordon, A.M.

If music were written entirely in strict four-measure rhythm it would soon become very dull and monotonous. The four-measure phrase with which, no doubt, the student is already quite familiar, is subject to a great deal of variation. One form of variation is the so-called three-measure rhythm. The formal relationships existing between this interesting structure and the normal type need not be discussed here at any length, suffice it to say that the usual feeling is that of a four-measure phrase with the first measure omitted. Instead of the customary form  $\underline{J} \underline{A} \underline{J} \underline{A}$ , we have  $\underline{J} \underline{A}$ .

Our two examples make this quite clear. The first is from Brahms' *Hungarian Dances*. The entire dance is written in this three-measure rhythm.



Here it is quite clear that the phrases are each three measures long. The accents fall on measures one, three, four and six. This is the first of the fifth measures of the usual eight-measure sentence omitted. The student can convince himself of the truth of this assertion by adding a measure at the beginning of our extract and another after the third measure of our extract. They will both be unaccented and will bring out forcibly the exact similarity of this form to the normal type. The entire piece should be examined; the passage in two sharps is very interesting.

Our second example (from Haydn's quartet, Op. 20, No. 1), which we abbreviate and compress on one stave to save space, is particularly interesting because it shows very clearly just where the accents fall. The second and fifth measures are dissonant in harmony; they are therefore unaccented. Here, too, the student



can aid his understanding the structure by supplying an additional measure before the first and before the fourth measures of the extract. These added measures will be unaccented, just as are two and five.

Those who are acquainted with Beethoven's Ninth Symphony should notice this three-measure rhythm with Beethoven's "ritmo di tre battute." The latter means that each measure is but one beat in length and that it takes three of these one-beat measures to make a measure of the true rhythm of the piece.

### Christmas Carols

By Nana Tucker

The singing of Christmas carols is an annual observance in our class. The music is provided well in advance of the season, and each pupil expected to familiarize herself with it, and to be able to sing from memory. It is one of the happiest of our happy times, and looked forward to with an interest differing from that of any other musical performance. The carol songs in strict form are not so easily available, and enable us to vary the program from year to year. Certain ones we could not think of leaving off: "Hark, the Herald Angels Sing" by Mendelssohn; "Silent Night" by Michael Haydn, and other favorites. "O Little Town of Bethlehem," the words by Phillips Brooks, is beautiful, sing or recited. As is Martin Luther's hymn, beginning

"Away in a manger  
A crib for his bed,  
The little Lord Jesus  
Laid down his sweet head."

We have found it well to intersperse the carols by bits of information given by one pupil and another bearing on Christmas. As, for instance, the connection of Christmas with the old Roman festival; the significance of Christmas candles; the customs in different lands; the use of Christmas trees. Or, some one who recites well, may give a Christmas portion of part of a specially beautiful Christmas hymn. But to return to the usual class recital with the carol singing is not to be thought of; it must be a distinctive occasion, prepared for in the strict Christmas spirit. An abundance of attractive material is to be had once the mind is set to it, no known festival, Christian or pagan (and Christmas seems getting to be both), having so much charm in its very suggestion, or being so much written about.

We use candles—white candles everywhere—for lighting; and the rooms are dressed in English ivy, grown at our home with a view all the year to this time. Not until after the carols do we add any color. The frozen cream also is white, and white frosted cakes are used. One year when the refreshments appeared, each tray bearing a number of plates, on every plate was a little lighted candle in a tiny candlestick—an effect which gave great delight. Always each pupil is given a little candle on leaving, to be set in the window on Christmas Eve to light the Christ Child's feet.

Another year the refreshment was served in the dining-room, the young guests standing around the long table lighted with candles. As the teacher played, "Hark, the Herald Angels Sing," in the studio where they were assembled, they took their places and marched toward the sound of the piano in the dining-room, which had taken up the music that, of course, they had been taught to associate with the composer. After the refreshment—a feature planned always with all possible thought—the return was made to further singing, and good-byes said decorously and happily.

Something not done any previous year is always to be desired. Once, during a winter of much suffering among the poor, each pupil was requested to bring a contribution of her own clothing, and it was beautiful to see the happy interest with which they came with their bundles, and the interest taken in their disposition.

Another year, one of our number was in the hospital. She was studying violin as well as piano, and being an enthusiastic little student was practising one evening on her violin before the open fire in her nightrobe. Before she was aware the light garment was in flames, and she was terribly burned. A shower of Christmas cards was sent to her, all mailed together from the studio, and affording opportunity for the expression of a sympathy that carrying the Christmas spirit meant more to the pain-stricken one than at any other time it could have meant.

Liszt himself thus luminously estimates the work of Ludwig von Beethoven: "For us musicians, the work of Beethoven is like the column of cloud and fire that led the Israelites across the desert—a column of cloud to lead us by day, a column of fire to light us by night, so that we may march day and night." His eyes mean that each measure is but one beat in length and that it takes three of these one-beat measures to make a measure of the true rhythm of the piece

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### Reading Detached Chords

THERE is a certain common form of accompaniment which many find quite difficult to grasp correctly, at least in sight reading, on account of the wide skips and apparent lack of connection between the notes on one beat of the measure and those on the next.

The secret of doing this with ease and certainty, we will illustrate by a passage from the left hand part of one of Chopin's compositions:



In reading this the mind should not grasp the chords in numerical order, but rather perceive (1), (3), (5) (7), as a melodic phrase in octaves, while chord (2) is to be apprehended from its relation to chord (2) not from its position with regard to (3).

Dr. R. T. White, an eminent English musical authority, recommends that when a young pupil first attempts to read a passage such as above he should directed at first to practice chords (2), (4), (6), (8) as a continuous series.

Experience has shown this to be a very helpful expedient.

### Are the Black Keys Poisonous to the Thumb?

As every beginner knows, all scales on the piano are fingered in such a manner that the thumb is used only on white keys.

Indeed, by the time the patient teacher has succeeded in leading a pupil to mastery of the scales, the pupil is apt to realize this fact in a much exaggerated form, and imagining that there is something highly improper and pernicious in ever using the thumb on a black key, if conscientious, the pupil will often make the most painful and quixotic efforts to choose fingerings that follow this supposed rule.

Another thing that encourages this superstition is the old-fashioned editing that is found here and there in books on piano playing, which, in traditional style, is followed pig-headedly in cases where the context plainly calls for an exception.

The usual accepted fingering for the scales is without doubt the best for general practice and for use in scale passages under perfectly simple and normal conditions, but the pupil should not be taught that it applies to everything, everywhere, in piano music.

In many cases the very best and most sensible fingering in some particular case will be that in which the thumb is used on a black key, and the pupil should be encouraged to use it without suffering the pangs of a guilty conscience.

### A Time to Rest and a Time to Grow

By Bernard Schwartz

SCIENTISTS used to tell us, "Nature makes no leap." It sounded reasonable enough. Yet if we look into the matter we shall find that it is a maxim which is often very misleading.

Probably you have come across many pupils who at first make very brilliant progress, and then, apparently for no reason, come to a standstill, and simply mark time, or else deteriorate. What is to be done in such a case? Now the reason, of course, is lack of interest. It is necessary to find some way of arousing the interest of the pupil.

When a child develops into a man it does not grow steadily, so many inches per year; but the growth is irregular, being very slow at certain periods and very fast at others. That is like nature works. When a beginner starts to study music, or a pupil who has dropped it for some time begins again, the novelty of the work acts as a stimulant and causes rapid progress. As soon as the novelty wears off, there is a tendency to lose interest. Now I have found the best method of curing this to be as follows: Let my pupil mark time for a little while. This gives the pupil's mind a chance to digest thoroughly what has been learnt in the past. Then I choose some attempt which is more difficult than anything else I have before. When my pupil says, "This is too hard; I'm afraid I shall never be able to do it,"—my answer is: "It is rather hard, but then you must realize that you are now entering the fourth grade, etc., etc. I'm sure you can do it if you only try."

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## Musical Reputations and How They are Achieved

By HENRY T. FINCK

Distinguished Critic and Author

A PROMINENT lawyer once said to me that "a professional man usually spends the first ten years of his life trying to get his name into the newspapers—and the rest of his life trying to keep it out of them."

He happened to be a millionaire and did not need any "free advertising." I assured him that professional musicians do not act that way. Most of them are ambitious to get their names not only into "Who's Who," but into as many newspapers as possible; and if they do not succeed, many of them go to the advertising department and pay for the privilege of calling public attention to themselves, year after year, to the end of their career.

That helps to build up a reputation, and a reputation in music is more important than in most other professions.

A teacher who has one does not need to hush for pupils; they hunt for him. He can make his own terms; his dinner-parties full every day; and in summer he can travel and rest, at home or abroad—war and submarines permitting. And just as pupils hunt for teachers of established reputation, so managers and clubs pursue famous singers and players, allowing them to practically make their own terms. Surely, the question, "How are reputations achieved?" is all-important from the practical as well as the ideal point of view.

Lillian Russell and Marianne Brandt

The fence around home has many gates by which it may be approached. The easiest gate that is reached by the fence is the one that leads to the house of a young woman, giving her the publicity needed for a favorable start. The most conspicuous case I remember is that of Lillian Russell. When, in the early eighties, she made her first appearances in New York, in "Pinocchio" and the "Masque," the audiences were so dazzled by her beauty of face and form that her erine singing and acting—for she was very young—were overlooked. People listened with their eyes, the critics along with the rest of the spectators; and Miss Russell woke up to find herself famous. She soon improved as a singer and as an actress; but to the end of her career she realized the stage value of her beauty, and in recent years she has contributed many articles to the women's magazines describing the daily exercises and other methods she adopted to preserve it as long as possible.

Yet there have been plenty of singers whose fame exceeded hers but who, like Schumann-Heink, the greatest and most admired contralto of our time, make no boast of similar doll-like personal beauty. The dramatically illustrious Marianne Brandt was probably the most homely prima donna that ever trod the operatic stage—yet she took all hearts and minds with her superbly impassioned art. Liszt called her "the German Viardot-Garcia," and Wagner was so deeply impressed by her art that he invited her to be one of his Bayreuth artists. When attention was called by her to the directions in the text as to Kundry, "a young woman of the greatest beauty," which she protested, she could not live up to; he replied: "Never mind the beauty; I need a clever actress and that you are; cosmetics will do the rest."

Grieg's enthusiasm for Percy Grainger did more than anything else to make him favorably known at once;

his own personality and his electrifying performances did the rest. His genius as a composer came to the assistance of the pianist; his delightful arrangements of English and Irish folksongs made audiences bubble over with joy; and when the danger seemed nigh that he might be classified as a mere arranger, he astonished

aldine Farrar, Lilian Nordica, Emma Eames, Zelle de Lussan, and others, had rare personal beauty to facilitate a successful debut; but their vocal and dramatic gifts gradually relegated that to a secondary place.

Miss Novacek and Percy Grainger

Two particularly interesting recent instances of how real reputations are won are those of the Brazilian pianist, Guiomar Novacek (pronounced No-vah-esh), and the Australian pianist-composer, Percy Grainger—two genuine artists, whose appearance has confused the pessimists who do not succeed, many of them go to the advertising department and pay for the privilege of calling public attention to themselves, year after year, to the end of their career.

That helps to build up a reputation, and a reputation in music is more important than in most other professions. A teacher who has one does not need to hush for pupils; they hunt for him. He can make his own terms; his dinner-parties full every day; and in summer he can travel and rest, at home or abroad—war and submarines permitting. And just as pupils hunt for teachers of established reputation, so managers and clubs pursue famous singers and players, allowing them to practically make their own terms. Surely, the question, "How are reputations achieved?" is all-important from the practical as well as the ideal point of view.

The war frustrated her projected European tour and she came to the United States. But how was she to make her reputation here, with no money to make herself known by a public recital? Fortunately a Brazilian journalist and Maccaons, J. C. Rodrigues, supplied the funds, and after two recitals at Aeolian Hall she was one of the most favorably known pianists in the country. She, too, has beauty, of the Portuguese type, but that is, after all, one of her minor assets. She won her reputation by her ability to interpret the great masters as if they themselves were at the piano. With her rare gifts she would have won immediate success had she been placed in Marianne Brandt.

Grieg's enthusiasm for Percy Grainger did more than anything else to make him favorably known at once; his own personality and his electrifying performances did the rest. His genius as a composer came to the assistance of the pianist; his delightful arrangements of English and Irish folksongs made audiences bubble over with joy; and when the danger seemed nigh that he might be classified as a mere arranger, he astonished

his admirers by launching serious orchestral and choral works betraying futuristic tendencies and summate technical mastery, and delightful originality.

A reputation based on real merit—as in the foregoing instances—is the only kind that has a solid and lasting foundation. If Paderewski's early success had really been due, as his jealous foes declared, to his fiery looks and his dimly lighted recital halls, it would not have outlasted one season. He triumphed because his interpretations revealed the genius of the great composers, as those of no pianist since Rubinstein had done. His critics, however, were equally enthusiastic in their comments that even non-American "virtuosi" didn't "got the habit of going to his recitals." His playing to-day, after three decades of successes, is more entrancing than ever, and all attempts to injure a reputation so firmly established on merit can only those who make them.

Paderewski and Josef Hofmann

Perhaps the most noteworthy thing about the popular success of Paderewski is that he achieved it without the aid of the least trace of charlatany. Not once has he stooped to conquer. During a quarter of a century, I have attended nearly every one of his New York recitals, and in all this time I do not recall a single piece in his program that was clearly explosive or sensational. He has placed his phenomenal technical skill entirely in the service of the best music. Never has he attempted to show off his own skill either as a player or a composer—indeed, he has played his own pieces all too seldom.

### Extra Encores

It was at his recitals that enthusiastic women began the habit of leaving their seats and crowding as near the stage as possible, dear me, encroaching and extra until the poor performers almost suffocated the program itself. This, to be sure, has been a sensational feature of his recitals, which has done a great deal to "advertise" them. But no one construed him for these scenes—except some rivals who would have given anything to see them enacted at their own recitals. They helped to establish Paderewski's reputation, in a perfectly legitimate way; for if he played these additions to a program in an inspired way partly consequent upon these very exhibitions of frenzied enthusiasm.

Second to Paderewski only is that other Polish pianist, Joseph Hofmann. His career suggests the question as to whether being an infant prodigy helps to achieve an enduring reputation.

As a rule it does not. Time was when the exploiting of juvenile talents or skill was profitable. Audiences marveled on seeing and hearing mere tots on the platform exhibiting a dexterous dexterity equaling that of expert adults. But is that still the case now? people have learned that nearly all these toddlers, though clever with their fingers, do not exhibit the soul of music.

Rubinstein had no use for these infant prodigies, knowing that nearly all of them merely flash across the horizon like shooting stars and then disappear forever. He realized, however, that a notable exception was Josef Hofmann, whom he consequently accepted as one of his few pupils.



"INSPIRATION," FROM A PAINTING BY TESSIER.  
Music was a thing of the soul—a rose-tipped shell that murmured of the eternal sea—a strange bird singing the songs of another shore.—J. G. HOLLAND.

Adelina Patti, Emma Calvé, Ger-

When little Josef first came to New York he was about eleven years old. I went to the Windsor Hotel to see him. While he was sitting on my knee, I showed him a large picture in *Harper's Weekly* of Siegfried's fight with the dragon. Looking at me, he asked, "Are there any dragons in America?"

Yet this boy, so juvenile otherwise, played as maturely thirty years ago as he does to-day. Indeed, there were details in his playing of Chopin's concertos that I doubt if he—or any other pianist—could match to-day. It was inspiration, it was genius, pure and simple, that taught him to play so divinely. It was through that inspiration, continuously manifested, that he achieved his reputation—a reputation that even his occasional lapses into a blasé indifference have not dimmed.

#### Fritz Kreisler and Maud Powell

Some of the greatest musical reputations were by no means achieved rapidly, like Hofmann's. Fritz Kreisler's, for instance. While he is now generally acknowledged to be the "Paderevski of the violin," it took him years to win his place on the summit of the musical Parnassus. Season after season he played in European as well as American halls to small audiences. Doubtless he would have attracted the larger public sooner had he been willing to make concessions—to indulge, like most fiddlers, in sensational Paganinan tricks of virtuosity. But he never cared for these dazzling displays of ornaments rivaling those of a Donizettian prima donna. He set out to win with simpler and more artistic methods, playing soulful melodies in a sonorous way. It often gave me huge pleasure to see how his audiences gradually but steadily grew, until, a few years ago, the largest halls began to be too small, and hundreds of chairs had to be put on the stage for the overflow audiences. His return from the trenches merely accelerated this achievement; it would have come in a year or two, quite without such sensational aid.

Maud Powell is among women violinists what Fritz Kreisler is among the men. The last time I heard her play she seemed to me not only the best of her sex but quite equal to any of the men who wield the bow, excepting Kreisler. She, too, achieved her reputation by setting herself a high ideal and living up to it. The leading orchestral conductors soon vied with one another to secure her co-operation, and her delightful recitals have been enjoyed all over the world. She did not lower her standard by making a tour of the globe as soloist of the Sousa Band; for that band is one of the best of its kind, and its audiences call for the best there is, with a liberal admixture of lighter pathology.

The careers of these two eminent violinists, like those of Ysaye, Wilhemini, Joachim, and many others, show that, as a rule, it is well that *reputations should be accumulative*. It is this kind of a reputation that, as a rule, is the most firmly established and lasts longest.

James Huneker says well in his latest book, *Unicorns*, that Maud Powell "will never be finished because she will always study, always improve."

#### How Impatience Ruins Musical Reputations

It is largely because young artists usually lack the patience to work for an accumulative reputation that so many fail.

When I began my career as an author I was so fortunate as to have the eminent historian, John Fiske, as my adviser. When I confided to him my disappointment because my books on Romantic and Primitive Love had not brought me the \$100,000 I had wildly hoped for, he wrote to admonish me that I must be patient and plod on, piling stone on stone, as he had done before he had won.

Among the great singers I have known, Lillian Nordica was preeminent for her perseverance, and patience in overcoming obstacles. Had she been satisfied with the lovely lyric voice of her girlhood she might have enjoyed lasting popularity in the concert halls, in oratorio, and in light, tuneful operas. But she aspired to be a dramatic soprano—to sing the great Wagner roles—the Brünnhildes and Isoldes; and she succeeded, with the aid of Anton Seidl and that very clever musical coach, Romany Symmons, who knew the Wagner scores by heart and went over the parts with the great prima donna over and over again until she knew them by heart. In a talk with me at the time I was writing my "Success in Music and How It Is Won," she said: "If you work five minutes, you succeed five minutes' worth; if you work five hours, you

succeed five hours' worth; plenty have natural voices equal to mine, plenty have talents equal to mine, but I have worked."

Mme. Birch Pfeiffer relates that one day she left Jenny Lind practicing the difficult German word, "zer-splitten," and when she returned several hours later she found her still wrestling with the same "jaw-breaker."

Lilli Lehmann writes, in her book on *How to Sing*:

"After I had rehearsed a rôle a thousand times, I would go into the empty theatre and rehearse single scenes, as well as the whole opera, for hours at a time."

If teachers would urge their pupils to read such books they would often accomplish more than by merely technical instruction. By teachers, I mean honest, decent teachers, the kind of teachers who read *The Etude*.

#### The Charlatan and His Reputation

Clara Louise Kellogg, the great American prima donna, writes in her interesting *Memories*: "To young girls who are contemplating vocal study, I always say that it is mostly a question of what one is willing to give up. If you really are prepared to sacrifice all the fun that your youth is entitled to; to work and to deny yourself; . . . to make music the whole interest of your existence; if you are willing to do all this, you may have your reward."

The trouble is that barely one in a hundred of the girls who aspire to stage honors has the courage or the perseverance to do such work, and make such sacrifices. Most of them practice mechanically, read no books but novels, dodge honest teachers who tell them the truth, and place themselves in the hands of charlatans who promise for a certain sum to land them in the big opera houses in a few months.

A parent or child may find it as difficult to distinguish a charlatan from an honest teacher as a poisonous toadstool from an edible mushroom.

But any

instructor who promises to land a pupil in the opera house in so short a time must be viewed with suspicion and alarm—alarm because he may actually succeed in thus placing her if she is very beautiful and has a lovely voice; but it is absolutely certain that in such a case the voice will break down under the premature strain; it will not last much longer than the few months of its training. The rest is silence—and tears of anguish.

There are men—and women, too—who have made reputations by thus selling beautiful girls and voices to equally unscrupulous managers. Morally, such teachers are not much above the level of white slaves.

One of the world's greatest teachers, Leschetizky, to whom Americans flocked by the dozens, declared that while often they are willing to work, "their main fault is their extreme hurry." And that is what gives the charlatan his opportunity. He caters to this hurry and finds it profitable—to himself. He places the girls, others hear of it, and rush into the trap, in a hurry.

#### Selling Reputations

In the case of an honest teacher, as in that of a genuine artist, the reputation must be accumulative. It has been well said, by a prominent editor, that "many teachers do not merchandize their reputations properly when they are once achieved. They are afraid to ask what they should receive. The merchant realizes full well the value of a trade-mark, and he indeed often sells a trade-mark for a fine figure where there is no exchange whatever of the commodity."

Prinner's ink, while a considerable part of the game of getting on in the world, is not the most important part by any means. There is more money wasted in printer's ink and in newspaper and magazine advertisements than in anything else. So few teachers and artists understand that it is useless unless it is used year in and year out and intelligently used. I know of one publisher who has often rejected advertisements because he could not see that they could lead to any ultimate profits. He feels that it is just as good business for him to save a patron from losing his money as it is to help another to make money. Unfortunately this ideal is not preserved in all cases.

It certainly pays to advertise; but uninterested advertising often gives mere notoriety in place of a real reputation. There is a vast difference between the two; and while it is possible, as Lincoln remarked, to fool all of the people some time or some of the people all the time, you cannot fool all the people all the time.

## Is Compulsory Music Study Advisable?

By Mae-Aileen Erb

The question is often asked by parents: "Does it pay to continue instruction when the child shows no interest whatever in the lessons and rebels at the sight of practice?"

John heartily dislikes school; is John allowed to stop school? Certainly not. Why not? Because education is now a recognized necessity. John does not care for his music; is John allowed to stop his lesson in many cases, yes?

Why? Because the American people do not realize, as yet, the vast benefit derived from the study of music. Among the older European nations more are acquainted with classic tradition and the innate aspiration for the worth-while refinement. Music is regarded, not as a luxury, but as a need.

#### Parental Discipline Needed!

Parents weary of the practice problem; yet many parents will say: "If I had only practiced or been made to practice when I had the chance, what a pleasure Music would be to me now." A child does not see the importance of the study or know how much is still wanted when older. He lives only in the present. He cannot look ahead into the future. For the present every child must be guided by the experience of elders who know what is best for him.

Here is where DISCIPLINE comes in. If a child has learned through experience, that by coaxing and worrying his parents to a certain degree, he will finally win his own way, he will naturally take full advantage of their weakness. On the other hand, if a parent accustomed to *filial obedience*, says, "Practise that practice will be accomplished,

#### Encouraging Instances

The writer has in mind several cases which would prove that enforced continuance of lesson is highly advisable. The first example is somewhat different from the others. This boy, after two years of indifferent study and erratic practice, had made no perceptible progress, was voted untaught, and allowed to drop his music. When the boy was fourteen, a school entertainment in which several other boys played piano and violin, brought him to the realization of the pleasure to be had in the ability to play. After much persuasion, his mother, loth to repeat the former experience, consented to a second trial. His progress this time was extraordinary and showed that his trouble was not lack of talent but lack of desire to application. He awoke in time, but many ways too late.

Another case to be cited is that of a child who is blessed with a touch of genius. Though dull in school work, music has no difficulties for her, and after the age of six, she has delighted every one with her beautiful improvisations. Unfortunately, however, she is self-willed, she objected so strenuously to the practice of things essential to musicianship, that her mother found it necessary to sit at the piano with her, one or more hours daily for six years. Frequently her father was called upon to use more drastic discipline. She is now a brilliant pianist at the age of thirteen, has outgrown her aversion to practice, and even dreams of a career on the concert stage. If that child had been permitted to follow her own early instincts, had her great talent would have remained undeveloped.

#### Problem An Old One

The struggle of parents in modern times is no different from that of former days. Beethoven, a seven-year-old child in the eighteenth century, was forced to attend hours at the piano against his will, but who can afford to estimate the significance of this training to him later years, and its value indirectly, to the thousands who have studied and loved his incomparable works.

Genius only visits the favored few, so we are encouraged if your child does not stay at the keyboard. Cases are the exception rather than the rule. Application and perseverance come more in the long run than talent minus the above qualities.

MUSIC should charm unaided, but its effect is more felt when we use our imagination and let it find some particular channel, thus imaging the music into play for the same end.—SAINT-SAËNS.

DECEMBER 1917

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## The Successful Study of Octaves

By the Distinguished Pianist

ERNEST HUTCHESON

The following article is one of the most lucid, original and helpful pedagogical discussions that *The Etude* has ever been privileged to present to its readers.

Octave-playing appears to be regarded by a large number of teachers as a mystery. The inquiring pupil, in search of tangible help and explicit instruction, is often given over with vague and unsatisfying generalities. There is no good reason for this. Octaves are merely one branch of technical study; a somewhat special branch, it is true, but as amenable as others to intelligent research and practice.

To play octaves well, it is first necessary to cultivate a rational hand position. The thumb and the little finger should be bent inward at the tip when playing white keys, so as to avoid the possibility of striking two notes instead of one. For black keys, on the other hand, the thumb may without danger be spread. The unoccupied middle fingers must be held well out of harm's way, so that they cannot strike additional tones. Some players hold the middle fingers straight and high; others keep them curved but raised; a few pianists hold them sharply curved, but few students will care to adopt this position, which is too cramping except for quite strong hands. I leave this to individual preference, insisting only on the main point—to keep the unoccupied fingers out of mischief.

The hand itself should be high, the knuckles not bent inward, else wrong notes may easily be sounded by the inside of the hand itself. This happens, in fact, far more commonly than might be supposed.

The position of the hand and fingers, except for *legato* octaves, should be held with some firmness; it is not easy to combine this fixity of hand with the desirable relaxation of wrist and arm, just as it is not easy in ordinary finger-walking to combine freedom of the nail-joints with complete relaxation elsewhere. But it is very necessary, for if the hand-position is lax the octaves will be sloppy and ungraceful, and if the wrist and arm are stiff the tone will be hard.

#### Practice With Scrupulous Care

At first, one should practice with scrupulous care not to let white keys except those of the octave be so much as touched. This is too severe a precept to be observed in free playing; in the end it will suffice if no extraneous keys are moved, even slightly. Only in this way will the octaves be invariably clean and accurate.

There should be no fixed position for the wrist. A high wrist with low and bent-in knuckles is especially to be guarded against, and is almost always indicative of stiffness. The forearm should remain loose, allowing the wrist to rise or fall as occasion may demand. It is very important that the elbow should be loose; it will be convenient to most players to hold it a trifle higher than usual. A stiff elbow is one of the most prolific sources of failure and fatigue.

So much for the position of the hand and arm. Before leaving this phase of the subject, however, I should like to point out the necessity of playing white and black keys without a noticeable shifting of the hand. It is true that a white-keyed octave is easier if taken at the *end* of the key; but if this is done, every change from white to black keys or vice versa demands a great displacement of the hand and forearm. White keys, therefore, should usually be attacked well up on the key, as near the black keys as possible, and naturally one should play black keys as *near the end of the key* as possible. Exceptions may of course be found.

In the following well-known passage, for instance, one would think much more of acquiring a flexible "circling" movement of the arm than of the position of the fingers on the keys:—

*Chopin, Polonaise in A Flat.*

Ex. 1

*Fingering That Solves Octave Problems*

Octave octaves may, at the option of the player, be taken either entirely with the fifth finger, or with the help of the fourth finger on black keys. In *legato*

octave-playing, one would think much more of acquiring a flexible "circling" movement of the arm than of the position of the fingers on the keys:—

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octave-playing, one would think much more of acquiring a flexible "circling" movement of the arm than of the position of the fingers on the keys:—

*Octave Playing*

In my opinion, octaves should at first be practised *forte*, slowly, and with a *portamento* action, using the whole arm, keeping hand and fingers firm, and preserving a loose and yielding wrist. This is the best method of acquiring a good position (ensuring cleanliness), avoiding from the outset stiffness of the forearm (the great bane of octave-playing) and developing power without harshness.

Next, octaves should be studied with a *staccato* action, using the hand from the wrist. This is best done with a lighter touch, *piano* or *mezzo-forte*, and in increasing speed. The hand and fingers should still keep their fixity of position.

Last, the *legato* action should be practised. Here the fingers come into play, though their independent action is still small; consequently the hand-position is less fixed. One can hardly do better in studying *legato* octaves than following the principles laid down by Kullak in his "School of Octaves." A brief review of the most important features of Kullak's system will be useful to readers not familiar with his treatise.

1. Flexile use of the wrist, raising it for black keys and depressing it for white:—

2. Training of the thumb to make smooth bindings:—

Ex. 2

3. Training of the thumb to make smooth bindings:—

Ex. 3a

Ex. 3b

Ex. 3c

Ex. 3d

Ex. 3e

Ex. 3f

Ex. 3g

Ex. 3h

Ex. 3i

Ex. 3j

Ex. 3k

Ex. 3l

Ex. 3m

Ex. 3n

Ex. 3o

Ex. 3p

Ex. 3q

Ex. 3r

Ex. 3s

Ex. 3t

Ex. 3u

Ex. 3v

Ex. 3w

Ex. 3x

Ex. 3y

Ex. 3z

Ex. 3aa

Ex. 3ab

Ex. 3ac

Ex. 3ad

Ex. 3ae

Ex. 3af

Ex. 3ag

Ex. 3ah

Ex. 3ai

Ex. 3aj

Ex. 3ak

Ex. 3al

Ex. 3am

Ex. 3an

Ex. 3ao

Ex. 3ap

Ex. 3aq

Ex. 3ar

Ex. 3as

Ex. 3at

Ex. 3au

Ex. 3av

Ex. 3aw

Ex. 3ax

Ex. 3ay

Ex. 3az



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This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Musical Questions Answered department.  
Full name and address must accompany all inquiries.

## Stuttering

"Is there such a fault as a student stuttering while playing? If so, would very slow practice remedy it?"—C. M.

Stuttering is sometimes found in pupils whose brains, with the eyesight as pilot, go faster than their technic is capable of following. Practicing easy pieces, although the first obvious remedy, is not always efficacious. A very useful factor in the cure of this trouble is the cultivation of memory. Playing without notes will occupy the mind in another direction, and help materially to obviate the stuttering. Begin with very short sections of a composition, increasing the amount to be committed as facility is acquired. If stuttering has become a habit, playing from memory will aid greatly in acquiring confidence, assurance, and the ability to go along. Of course the trouble will reappear when notes are again attempted. In this, firm and measured counting must be insisted upon. Very little of the average counting makes any recognition of measure, but simply plods along with each count exactly like another, a dead level of monotony. The pupil should be taught to speak the accented beats firmly, and the unaccented ones almost in a whisper. This will develop the feeling for measure, which is a most important factor with those who have acquired the disagreeable habit of stuttering. With this, on the part of the pupil, should go the rigid determination to strike the key but once. Stuttering is not the fault of striking the wrong key, but of hitting at the right key two or more times. Accented counting will assist the pupil to strike correctly with the count. That practice should be done slowly in the early stages of learning a piece without saying, for this is a *sine qua non* with all players from Paderewski to your own pupils.

I once had a most exasperating case of stuttering which was easily overcome in a few very weeks by thoroughly working along the foregoing lines. With some pupils the stuttering habit is an outgrowth of the attempt to advance too rapidly. The pupil stumbles because the music is too difficult. In this case take up easier music and work as above. In other instances stuttering is simply a matter of carelessness. With these you will have to begin still farther back and reform a defective character, afterwards proceeding along usual lines. Systematic sight-reading is also a help, especially the practice of four-hand music, with the teacher if possible, in which case the pupil will be drawn along by sheer force without finding an opportunity to hit at the keys more than once before proceeding. Do not confuse the stuttering habit with that of playing wrong notes.

## Slow at Seven

"I have a seven-year-old pupil who seems bright, and understands readily, but gets on very slowly. During the summer I practiced every morning with him, having to spend so many valuable lessons on a small study book; but even then she plays slowly. Do you think it would be a good thing to discontinue such a child's lessons until she is older?"—V. S.

I certainly should not postpone the lessons because of slow progress, especially at the age of seven. If kept at her music in a very moderate way, she will gradually become prepared for more rapid progress later. Many parents (practically all with the uninformed public), and some teachers, expect too much of a child of seven. Small children have weak hands, and in the majority of cases are unable to encompass many difficulties. This is the reason why the kindergarten courses are an admirable introduction to piano playing for the little tots. In them the stress at the beginning is placed upon the development of the musical nature, instead of upon keyboard ability. Training of this sort is excellent for small children, and means much to them in the development of the musical faculty, and the future musical understanding. The Kindergarten Materials by Batchelder and Landon would

be a good one for you to try in a case like the one you mention.

Children should be placed in actual contact with music as much as possible, being enabled to listen to a great deal of it, letting it "soak in" to their sensibilities, and thereby developing a love for it, and the ability to comprehend it better when endeavoring to practice it later. American children hear it too little. Parents go to good concerts, but send their children to the movies, and then wonder why they do not have a better musical taste when they grow up. With a pupil such as you mention, I would, in the early stages, avoid many studies, and let the exercises be few and simple. Select little pieces. The child thinks of music as something pleasing, and is bitterly disappointed when confronted with and made to work at a lot of exercises and studies. The reasonable side of the matter does not appeal to him or her at so early a stage.

## Pupils as Wise as Teacher

"I love music so intensely that I cannot keep from it, but am obliged to study by myself. I work hard, but am not balanced in my work. How much ought I to cover in a year? What of technique, scales, arpeggios, etc., before I could go to the third grade?"—K. E.

"Could you suggest any books about the third grade which are expressive in character?"—K. E.

Your ability to be considered in the third grade will not so much depend upon the amount of technical exercises you have practiced as of the quality of the work done. Speaking in a general way, however, you should be able to play the scales in four octaves in all keys without referring to notes, with a fair degree of rapidity, and accented in groups of four. The arpeggios should also be learned in the same manner, in the major keys at least. *Mastering of Scales and Arpeggio* is an excellent compendium for you to use as a standard of accomplishment. In it you will find full and complete explanations and directions which will be an invaluable help to one who is to teach herself that which she does not know. The following pieces will answer your needs: Dorn, *The Break of Dawn*; Charles Godard, *Pensee*, Op. 83; Benjamin Godard, *Le Renouveau*; Chopin, *Nocturne in E flat*, Op. 9; Godard, *Angelus*; Thomé, *Under the Leaves*, and *Simple Confession*; Reinecke, *The Troubadour*. These might be considered as advanced third grade.

## Scale Fingerings

"Kindly tell me what objections there are to fingering the scales in the following manner, in major and minor?"—K. E.

"Rule—Fourth finger in right hand on seventh degree, and fourth of left hand on second degree for first major and minor scales.

"Fourth finger in right hand on last of the three keys in each group, and fourth finger in left hand on first of the three black keys, same to fall on white key if black is not used, for remaining major and minor keys."—K. E.

1st. In point of convenience the suggested substitution of fingering has no advantage over that in common use.

2d. Some keys it is positively awkward.

3d. These suggested substitutions only occur in six places, four for left hand, and two for right. In all other cases the fingerings conform to those in ordinary use. To finger C sharp minor, right hand, in accordance with your suggestion is exceedingly awkward, as compared with the usual.

4th. These changes would be in no sense easier for a beginner to learn or memorize. They would only confuse said player in every piece in published music where fingerings happened to be given in accordance with standard fingering. The six suggested changes, as a matter of fact, have no real *raison d'être*. There is a very homely old Scotch proverb which expresses this situation admirably—"More noise than wool, as the Devil said when he sheared the hog."

## To Promote Musicianship

"Kindly recommend a book on table exercises, on harmony suitable for young beginners ranging from seven to eleven, and one on composition."—K. E.

I have seen no announcement of a book of exercises designed only for table work. The reason for this is that all five-finger exercises, and all preludes, hand and finger shaping exercises, etc., as outlined in many of the teaching manuals, may be practiced on the table to the advantage of the student. I know of one earnest student, who has been limited in her practice for several months, on account of illness in the house, who has practiced her scales and arpeggios on the edge of a table every day. She says she estimates the proper distances for each, and works diligently every morning. She further reports that in speed, flexibility and favorable condition of hands, she has accomplished wonders. Of course she cannot learn the fingerings, etc., for the various keys, but with the progress she has made can quickly apply what she has gained to all the keys as soon as normal conditions have returned in the household. She says that she has gained so wonderfully that she is grateful for the experience she has had.

Children of seven would be able to understand only the most elementary principles of harmony. What little is given children should be mostly a matter of dictation and administered in extremely small doses. One of the simplest presentations of the subject is Oren's *The Beginner's Harmony*. As to composition, that should be a development from the study of harmony. Any books that I know of are for advanced pupils. I do not know of any devoted strictly to composition that are intended for children of the age you mention.

## Involuntary Composing

"I have a nine-year-old pupil who has been studying piano for six months. In her exercises she inserts notes which are not written. What will overcome this?"—K. C.

You can best get at this matter by treating it jocosely at first. Tell her that she is supposed to be learning how to play what the composer has written, not how to compose, or even amend or correct the compositions of famous musicians. Tell her that her additions may sound very nicely, but that if the composer might not like them; if he had wanted the notes in his piece he would have inserted them to begin with. Get her interested from this standpoint, then gradually make her understand the principle of accuracy. You may realize finally that accuracy is one of the most important and essential factors of good playing. That one note should be altered, not one added, or the result will not be what the composer intended or had in mind. The fact that the added notes do not sound badly has nothing to do with the matter. Thousands of additions and variations might be made which might not produce a disagreeable effect, none of which, however, would have any right to be inserted in the given composition which is being learned.

The most common additions that pupils acquire the habit of making are playing octaves in the bass where only one note is written, and filling up chords with omitted notes. It is rather unusual for a child of nine to insert notes, but if they are a part of the variety of the habit may indicate an innate musical sense. Young pupils are very apt to let their natural talent run away with them, and lead them into all sorts of trouble. For this reason such students are liable to seem ungainly, although not so in the real sense of the word, and often need more guidance than their matter-of-fact associates.

1st. Some keys it is positively awkward.

2d. Rapid passages of two against three present little difficulty so long as they lie comfortably under the fingers. The following is typical:

*Prestissimo*      *Grieg, Op. 54, No. 8*

## How to Study "Two Against Three"

By FREDERICK CORDER

Professor of Composition at the Royal Academy of Music, of London, England



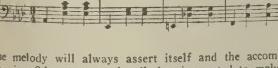
PERHAPS the most annoying difficulty of the many that confront the pianoforte student is the occasional occurrence in music of duplet and triple accent simultaneously or in close alternation. It is a little curious that composers, great and small, have always ignored this difficulty and have frequently turned an easy piece into a difficult one by its occasional introduction. And it is still more curious that scarcely any pianoforte instruction books, or "Schools," even the most comprehensive, give the simple method of overcoming this difficulty once and for all. Pupils are generally left to struggle with it again and again every time it turns up, and are woefully confused by the manifold aspects of the obstacle. Let us go into the matter gently and commence by making a list of the six different ways in which these combined accents can occur, tabulating them in the order of difficulty.

1. When each part (or hand) has 6 notes, the accent only differing.
2. When there is consistently two against three played quite quickly.
3. When there is consistently two against three, not at full speed.
4. When this double accent only comes occasionally.
5. When the double accent is complicated by synchronizations, rests, etc.
6. When the accent alternates between 2 and 3.

1. When the *least common multiple* is always in evidence there is no difficulty beyond deciding which of the two accents you desire to make most prominent. In Chopin's *Waltz in A flat* (Op. 42)



the melody will always assert itself and the accompanying 8th notes supply all that is wanted to make it coalesce with the left hand part. But in Schumann's *Erlkönig* (Op. 12, No. 1)

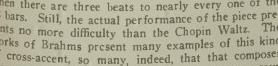


you have to memorize this rhythmical pattern—set words to it; that is the best way.

Two over two, three over three  
not very hard, not very hard

Having got this into her head turn up Chopin's *Study in A flat*—No. 2 of the three posthumous studies. Apply this formula to the R. H. part. Forget all about the eighth-note accompaniment which would have made the two against three easy. An occasional triplet among normal duplets is of course harder than the other way about, because you are thinking in *tow*, and need to translate the whole phrase into triple time.

Beethoven takes a delight in introducing this difficulty quite casually in the cadences of his simplest pianoforte movements and his *Rondo in C* has a passage which has tripped up many a careless student.



Next you should try a still better bit of practice—the 2nd of the Fourth Book (No. 20) of Mendelssohn's *Song Without Words*. This is one of the most beautiful and at the same time one of the least played of his hackneyed pieces. Perhaps our sympathy for editor would include it in his bountiful music-pages for you to memorize.

5. The slight difficulty met with in the Mendelssohn *Song Without Words*, No. 30, and also in the Rubinstein *Romance*, illustrates to some extent my little head. When you have to play a certain number of notes in a row, the tendency is to divide the notes into pairs or to do a separation or subdivision of the difficulty of applying our formula, which is decidedly increased. The following, from Chopin's *Third Nocturne*, requires much care to keep steadily

[Editor's Note.—Professor Corder's composition clearly laid way of looking at things should be of great benefit to all readers of *The ETUDE* who have been bothered by this poser. Professor Corder says, many compositions have made what many pianoforte players consider simple place complicated by the introduction of "two against three" or "three against two." The problem of "two against three" has been solved in much detail in Mr. Charles T. Landon's *Practical Guide to Pianoforte Practice*. In *The ETUDE* we have given a short article on "Two Against Three" which has since been of great help to many players. Professor Corder's article treats upon the subject in further detail and should be immensely interesting to *ETUDE* readers.]



In all such cases one thinks of the common unit of pulse and leaves the details to the fingers. The speed of the common unit of pulse in the stream of notes, and with which the fingers and hands, or both hands, practice quick scales or arpeggios two against three, will make a wise decision that they are thereby acquiring test independence of the two hands. Such practice—any automatic practice—is of no use at all. There is only one way of learning how to play two against three and we will now proceed to grapple with it.

3. In all matters of music the actual example is worth yards of explanation. Here is the formula for playing two against three or three against two, whether both in one hand or between the two. That ingenious creature, Camille Saint-Saëns, has written it down for all. The Study in which he has embodied it, however, comes rather under my sixth category, and there I shall return to it.



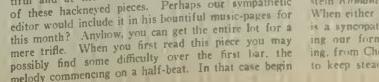
Even Mozart has a few similar awkward places, but he does not introduce them so freely as Beethoven. One example from Grieg I must not omit, because the piece in which it occurs (*To Spring*) is so popular:



Here nine students out of every ten play in the second half of the opening bars  $\frac{3}{4}$  instead of  $\frac{2}{3}$ .

but they would play the last notes with those of the right hand. For, curiously enough, *Grieg* writes it so on the return of the theme, where the eighth-note accompaniment would have made the two against three easy. An occasional triplet among normal duplets is of course harder than the other way about, because you are thinking in *tow*, and need to translate the whole phrase into triple time.

Beethoven takes a delight in introducing this difficulty quite casually in the cadences of his simplest pianoforte movements and his *Rondo in C* has a passage which has tripped up many a careless student.





while the celebrated "double rhythm" study is best regarded, not as two against three at all,



but as if the right hand part agreed with the left, only with a syncopated accent.



A very charming piece by Madame Chaminade, called *Scaramouche*, is removed from the repertory of ordinary players by one formidable passage which really demands independence of the two hands.



The *Habanera* rhythm in the L. H. should be practised separately until you can shut your eyes and play it—then you must, as usual, ignore all but the triplets.



6. The greatest difficulty connected with double and triple accents is not when they occur simultaneously, because then as we have seen they can both be converted into triplets, but when they occur in regular alternation and the mind has to be switched off from the one to the other. The well-known Schubert *Serenade*, familiar to all pianists through Liszt's transcription, is a peculiarly difficult example of this:



The triplet is only an ornament to the melody which runs for the most part in ordinary notes and it goes against the grain to apply our formula to it. But if we do not, the tune gets distorted into and entirely spoilt.

The *Study* of Saint-Saëns (Op. 52, No. 4) already quoted, is designed as an exercise in this particular difficulty. Beginning with the following rhythm:



it adds to this triplets of quarter-notes, syncopations and every conceivable complication, yet the whole is reducible to our original pattern  $\frac{1}{4} \frac{1}{4} \frac{1}{4}$ .

Finally, I must quote one trying little passage from Beethoven's *Sonatina "alla Tedesca"*, which is harder than anything we have had yet:



But a moment's thought will make it clear that we have here not two against three, but four against three, which is another story altogether. This demands a paper all to itself, which I must try to supply at some future time, if the subject is not beyond your depth (at least I don't mean you, but those other less intelligent readers of THE ETUDE).

### Planophans

By George Hahn

The greatest gain that can come from studying music is that of putting more joy into life.

Many a person's success in life depends upon how agreeable he makes himself to others. The agreeable music teacher rarely fails.

Memorizing should not be overdone. Ability in sight-reading is impaired if too much reliance is placed upon the memory. Both should be cultivated.

The inquisitive mind learns much. The new chord or new effect is mere sensuous exhilaration unless the mind begins to cultivate.

To become an accomplished musician does not require a lifetime of "drudgery," as some erroneously think. Just a little natural aptitude guided into proper channels, plus reasonable persevering industry, will attain the desired end.

Make of your music a definite purpose and master it with unceasing enthusiasm.

Mind-wandering is fatal to success.

A good practical knowledge of music is the Open Sesame to the hearts of civilized mankind.

Thinking is as much a part of learning to play the piano as it is in writing a book. Music without thought and imagination behind it is like a sermon without ideas.

The necessity for study and work, in order to become proficient in music, is what makes it a valuable accomplishment. If music were something requiring no effort, no talent, no thought, very few would give it the slightest attention. What is worth having in this world usually costs something.

In addition to practicing for practical achievement in music, don't forget to read about the subject. It will be a great help. If you read half an hour on musical topics a day, you will be a master of the subject in six years.

Practice may not always be a pleasure—there are circumstances when it's hard work—but it always ends in profit.

The phrases that give you most trouble should be played over and over again until they become comparatively easy. Otherwise you will make the same mistakes at the same places."

Sel-criticism is a helpful factor. Don't let your playing be "good enough."

Experience, so the old saw says, is often the best teacher; but your teacher can impart the results of experience.

Keep up with the music in your vicinity, your church, your town. If you hear good music that is new to you, make an effort to find out what it is—the name and the composer. In this way you will be accumulating knowledge of good compositions.

Don't mistake speed for efficiency. There is no efficiency without thoroughness, and the latter usually takes time.

### Do You Really Think Your Music?

By Louis de Haas

Have you ever realized that if you admit that music is something to be thought, more than something to be thought of or about, that at the same time you admit that in order to have a right conception of music one must be able to think one single tone?

Now, can you think a tone?

There will be people who will answer that they know they can think a melody, but do not know whether or not they can think a tone.

What is thinking a tone?

It is carrying it around with you in your mind, without singing it, without whistling it.

Can you do it?

Yes! you can. Anybody who is not tone deaf or insane can do it. You can test yourself. Strike a key at the keyboard. Walk around the piano, and then repeat the tone. This will be the first proof to you that you can think a tone. Cultivate this ability and you will be able after a short time to *hear* more and better, to listen more and better and to think more and better.

What riches of beauty there are in the pleasures that come from thinking rhythms . . .

Or thinking tones and tone characters. Or thinking melodies or melodic forms. Or thinking tone combinations, harmonies. Or thinking tone color combinations.

What do we think, how do we think if we hear music?

### Hints on Touch and Tone

By Viva Harrison

I. Strive to produce a round, mellow, sonorous tone. Too much contraction of muscles tends towards rigidity and hardness. Excess of laxity and flabbiness results in weak and insipid tones, lacking in character.

II. At the beginning, play with high-lifted fingers, to develop finger muscle strength, independence and freedom of muscular action in the third joints.

III. In scales, arpeggios and broken chords, in which the first and second joints are equally concerned, as well as the metacarpal joints, hold the fingers close to the keys. Elasticity and flexibility will be the result.

IV. In rapid passage work, the fingers should glide over the keys, in the manner of a glissando, producing a zephyr-like effect; velocity will be gained.

V. Exercises developing strength, elasticity and velocity in the fingers, wrist and forearm working in unison should be employed. One kind of touch supplies what the other lacks.

### The Morale of a Real "Musical Family"

Everyone who has read the biography of many musicians is acquainted with the fact that in the great majority of cases, the would-be artist has been obliged to act contrary to the inclination of his family and friends in adopting a musical career; there are, however, families in existence where, quite on the contrary, the tradition is all in favor of such a plan.

It was the writer's good fortune to be personally acquainted with such a family, in one of our larger cities (the father a violinist of much more local than national fame), where each member of the family was destined from the very cradle to follow the family traditions, and even his particular specialty planned for by the parents.

One brother was to be a violinist, one a violoncellist and one a pianist. All three were commendably industrious in their musical studies, and gave gratifying evidence of real talent. Bound together by genuine cordial affection, they looked forward with pleasure to the possibility of working together in future concertos. But alas, the pianist-brother became enamored of a business career, and after overcoming great opposition from his father and some reproaches from his brothers, he was allowed to give up Music and follow his own bent, though it produced a temporary estrangement with his family. We are glad to be able to add that this brother is now a really successful business man, and in the summer often entertains the other brothers at his suburban home. The three brothers occasionally revive the memories of youth by playing trios during these pleasant reunions.

Verdi found Busseto a very congenial place, where almost everyone was interested in music. His employer, Baretti, played the flute in the cathedral orchestra, and understood the clarinet, horn and ophicleide. Likewise the was president of the Philharmonic Society.

Verdi, without neglecting his occupation, attended the rehearsals and undertook the task of copying out the parts from the score, showing such an interest that Provesi, the cathedral organist, began to take notice of him, and give him some sound training. He was the first man in Busseto to advise young Giuseppe to take music his vocation.

Verdi had the guidance and help of Provesi until he was sixteen. His former Latin teacher, a priest

### High Lights in the Life of Verdi

Interesting Aspects in the Career of the Great Italian Master

Verdi was born at Roncole, Italy, October 10, 1813.

Verdi's father and mother kept a small inn and in addition a little shop where sugar, coffee, matches, tobacco and clay pipes were sold. Once a week Verdi's father walked to Busseto with two empty baskets, making purchases from a certain Baretti, a prosperous and hearty man, who later greatly befriended the young Verdi.

Verdi was a good and obedient though somewhat melancholy child. The only thing that roused his eager interest was the occasional passing through the village of a hand-organ. When this happened, he would chase after the itinerant musician as far as his little legs would carry him.

Verdi was not much over seven years old, when his parents bought him a spinet. At that date the spinet (a small form of harpsichord) was already almost out of date, the piano having come into more use, so doubtless they obtained a second-hand one at a very reasonable price, but even making due allowance for this fact, it still shows that the parents must have had some inkling of their little son's musical talents, to incur the expense in their very humble circumstances.

Verdi had friends, who deserve remembrance, even at this early age. Written in pencil inside his old spinet was the following: "I, Stephen Cavalletti, made these jacks anew, and covered them with leather, and fitted the pedal; and these, together with the jacks, I give gratis, seeing the good disposition of the boy Giuseppe Verdi for learning to play the instrument which is in itself reward enough to me for my trouble."

Verdi, with earnestness, practised on the spinet at intervals, scales and little tunes by ear. One time, however, he got out of patience and began to strike the poor, unoffending spinet with a hammer, when his father intervened and administered necessary punishment.

Verdi acted as an acolyte, assisting the priest at mass, but was so enchanted by listening to the organ that he quite forgot his duties, and was somewhat severely punished by the priest. After this, Giuseppe's father engaged Baisrocchi, the local organist, to give him lessons.

Verdi had lessons from Baisrocchi for a year, and made such wonderful progress that at the end of that time his teacher declared he had learned all he bad to teach him.

Verdi was but ten years old when he was appointed an organist in the room of old Baisrocchi.

Verdi's parents were much gratified, and began to consider sending Giuseppe to a school in Busseto. Pugnata, a kindly cobbler and friend of Giuseppe's parents, boarded the young scholar, who walked home to Roncole every Sunday morning to attend to his duties as organist.

Verdi, on one of these walks, lost his way, fell into a canal, and nearly perished in the cold and dark, but was rescued by a kindly old woman who was passing by and heard his cries.

Verdi had two years' schooling when Baretti, mentioned before, offered him employment in his business in Busseto.

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named Piero Siletta, had a great dislike to Provesi, and (no doubt for this reason) endeavored to dissuade young Verdi from a musical career. It happened, however, that Verdi was called upon to act as substitute organist on one occasion when Siletta was saying Mass, and he improvised with such wonderful beauty on the organ that Siletta was quite moved, and entirely reversed his opinion.

Verdi, by this time, needed a wider field, and thanks to a charitable foundation known as the Monte di Pietà, he was granted a scholarship of \$120 a year for two years, to study at the Conservatory at Milan, Verdi now seemed well-launched on his artistic career, but dark days were ahead. First his own illness, coupled with some money-troubles, then the illness and death of his two children and lastly of his beautiful young wife—all within two months!

Verdi, in the midst of these heart-breaking trials, was engaged in a comic opera, *Un Giorno di Regno*. No wonder it proved a dead failure! In his desperation he determined to give up his composing. At first he tried to make a living by painting the walls of his solitory life.

Verdi, a few months later, was sought after by the manager, Merelli, who had a wonderfully fine opera-ballet for him—*Nabucco*, by Solera. He at first refused to have anything to do with it, but Merelli was persistent, kindly, tactful, and not to be put off, so presently Verdi was composing again.

Verdi had a droll encounter with his librettist, Solera, in connection with this opera. He wished certain changes made, and then delayed. Solera, who was very simple, went over to Verdi's house and locked the door, put the key in his pocket, and declared he would not let him out until the thing was done. At first Solera lost his temper, but finally thought better of it, sat down to write, and in a few minutes the desired changes were made.

Verdi's *Nabucco* proved a great success. He was now well launched on his career, and one opera followed another, with almost uniform success.

Verdi signifies, in our language, "green" and when his opera, *Nabucco*, was thefad of the day, the ladies wore green dresses, in compliment to him.

Verdi, robust figure of mind and body, which enabled him to old age to return to his art and even to take up farming achievements, was doubtless partly due to his out-of-door life as a farmer, for some sixteen years, during middle age.

Verdi, besides farming, had a hobby for painting pictures, but his attempts in that line were of little serious significance.

Verdi, when composing, liked to have some one to listen and comment on any new musical idea. He would often call on his wife for the purpose.

Verdi met with a curious experience at Naples, in connection with the premiere of his opera, *Luisa Miller*. There was an amateur musician named Capellaro, who had the reputation of bringing Verdi, being what we would call a "hoodoo." Verdi's friends made earnest efforts to keep him away from Verdi, from the theatre, in short from everyone having anything to do with the new opera. Capecilaro, the "jetator," as the Neapolitans called him, then broke into the circle of friends and greeted Verdi most warmly. Almost immediately a heavy piece of scenery fell and came near smashing both Verdi and his welcome admirer. The last act of *Luisa Miller* had but a cold reception.

Verdi had little love for personal display. His attire was simple, usually black or dark blue. When called before the king, he had no court dress, yet he was always neat, never slovenly.

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taking away all their musical scores and other belongings.

Verdi next fell in love with Baretti's daughter Margherita, and in 1830 they were married, with her respected father's cordial consent, in spite of his son-in-law's youth and poverty.

Verdi with his wife and two children, left Busseto and went to Milan in 1834, where after a number of singulars, disappointments and delays, he obtained a moderate success. Other operas followed.

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must return to France and to his family. The other, more impressionable and excitable, bursts out through the agony of his grief and the agony of his wound, "Let the children beg!" He can think of nothing but his Emperor, who is a captive. And then, beneath his last words to his comrade, Schumann, with a stroke of genius and power rare in such a gentle soul, causes the sounds of martial music, the beat of drums, the roar of cannon, the tramp of horses to be heard; flags are waving, the clash of arms and the cries of the wounded seem to come nearer and clearer, until in the vision of the dying man the hosts of France are seen to be again victorious in the charge which he hopes shall restore his beloved Emperor to his throne and people.

## The Accompanist's Task

While all songs should be most carefully treated by accompanists, there is scarcely a ballad which may as readily be ruined by ineffective instrumental treatment as this. From the words, "What is my wife, what is my child?" new life appears in the song, and the ensuing three lines ending with "Napoleon, Napoleon is taken!" should be rendered with great intensity, and in direct contrast to the words of the previous verse, in which the other soldier declares that though he cares no longer for life yet he has a wife and child at home who would die of hunger should he not return—lines which should be rendered with the deep feeling of the Frenchman to whom domesticity is everything now that he can do no more for his country. But the more patriotic of the two warriors continues with the intensity of one who has a message to deliver before his lips shall be silenced in death, and the verse beginning "Oh, grant me, brother, my only prayer," should be delivered with great suppression of feeling, quietly at first and increasing not only in dynamic force but in tempo, little by little, until at the words, "This Cross of the Legion," and for eight measures on to the change of signature into the major, there is a distinct sense of increased weight both in the voice and accompaniment. In imagination the grenadier can be seen staggering to his feet on the eighth measure of that verse, which should be played with a marked *rallentando* before the accelerated time is taken up again at the change of key. From there on, where he describes himself as lying in the grave fully armed and listening like a sentinel to the booming of cannon, galloping of cavalry and clash of arms, the strains of the *Marseillaise* must be brought out with all the glory both of feeling and tonal beauty of which the singer is capable, while the accompanist must not only second his efforts, but be absolutely at one with the vocalist.

## Modification of Tempo

The last six measures of this song, beginning with the words, "Napoleon, Napoleon defending," Schumann has marked to be sung at a slower tempo, which becomes broader still, until the last three measures of the accompaniment are especially marked to be played *adagio*. The writer's impression is, however, that this, when looked at from the viewpoint of an actor, is a mistake. The words, "Napoleon, Napoleon," would naturally be declaimed more broadly, but with the next measure, and to the end, the tempo that has pervaded the closing stanzas should be kept up and not allowed to fall into the dullness which is apt to overcloud the song when the piano part is played as Schumann has marked it. The climax should be carried on to the end, where it belongs, and the four measures preceding the final bar should be taken at an ever accelerated *Marseillaise* pace to the close, which must be led up to and delivered by the pianist with great power, the final measure being played as indicated in the music.

## Vitality of New Interpretation

While no violence is intended to be done to Schumann's ideas, yet in music, as in the drama, so much depends upon interpretation that it seems necessary for the interpreters of one generation to add what are hoped to be improvements to the works of those who have gone before. Should anyone doubt the propriety and advisability of such a course in the present instance, let him make the experiment of rendering *The Two Grenadiers* first, and faithfully, in the original key strictly according to Schumann's markings, and afterwards interpret the ballad again one tone higher, in A minor, and in the light of the suggestions contained in this article. It will be found that the song has taken on a new meaning altogether and has become a vital thing, every word and every note alive with meaning.

## When Pupils Stumble

By Daisy E. Faed

WHEN a beginner is inclined to not join the tones together well—I say—"Now-how-would-you-like-me-to-talk-like-his?" The broad smile, one always gets, assures you the point is seen and will be remembered. If a pupil stumbles frequently in playing scales—"supposing"—I say, "You start cut from here to run, and had no definite idea which way you would go, fancy! How you would run." Well you start up your scales that way; now form the scale in your mind so your brain can telegraph to those little fingers where they should go. If a finger goes from the first I explain, why such fingers are needed (can't we teach, are so to the pupil) for instance, if there are notes to be played, going up in the treble, I tell them to be sure and leave some fingers out for the notes which are to come; then if a mistake occurs, I say "oh, we were short of fingers." I find if a pupil sees the reason for fingering properly: he soon takes an interest and delight in looking ahead and fingering well. This way has saved me from hundreds of those useless repetitions, wrong finger on that note, use the third finger there, etc., etc.

## Stories of Italian Masters

A YOUNG musician once took one of his compositions to Rossini for examination. The old musician looked over it for a few minutes and exclaimed, "In parts it is very beautiful and in parts very original." The young composer's face lighted up with surprise until Rossini added "But the beautiful parts are not original and the original parts are not beautiful."

Napoleon was once opposed by a musician but the "little corporal" was so fond of music that he was willing to give in. When Napoleon made his son the King of Rome, he ordered that Zingarelli (1752-1837) prepare a *Te Deum* to be sung at St. Peter's. The composer, however, had no liking for Napoleon and refused to have anything to do with the festivities. He was arrested and taken to Paris by Napoleon, who was a great admirer of his music, not only pondoned him but gave him a pension as well.

Jean Baptiste Viotti (1783-1824), "the founder of modern violin playing," retired from public work at the age of thirty-one to become the private violinist of Marie Antoinette. Ten years later, however, he returned to public life to work harder than ever before, as the French Revolution put it beyond the power of his royal patroness to be of further aid, and he was obliged to flee to London.

Bellini's short life was very tragic toward the end. Realizing that his time was short he worked day and night to produce new works. As the end came he returned to public life to work harder than ever before, with imaginary characters from his opera and with absent singers of renown who had taken part in his compositions

## American Singers' Ambulance in Italy

DAVID BISHOPHAM, the American baritone, whose son is serving in the British Army, and whose daughter is the wife of an Italian officer, makes the following appeal on behalf of the "American Ambulance in Italy": To The Etude:

The Poets of America have pledged themselves to raise a large amount for ambulances urgently needed for the Italian Army. In the name of the Singers of America their earnest appeal is hereby made to all vocalists, native or foreign, as well as to instrumentalists and music lovers in general, to contribute at the earliest possible moment at least One Million Dollars to a similar fund to aid the wounded of the The Land of Song, to whose Art and Artists our country owes an everlasting debt of gratitude. Two thousand dollars cable to Milan will place a motor ambulance at the front at once. Contributions of any amount will be thankfully received and acknowledged. Checks to the order of "The American Singers' Ambulance in Italy" may be sent either to me or to John M. Fulton, Treasurer, at the Musicians' Club, 62 West Forty-fifth Street, New York.

To devote his talents to sacred music will ever be the most ambitious aim of a composer. While youth lasts we are, it is true, too much attached, to joys of this life but in mature age we long and strive for higher spheres.—WASILEWSKI.

DECEMBER 1917

## Beware of Swindlers and Fake Organizers

Edited by David Bispham

The following letter from Mr. J. Lawrence Ed. S., President of the Music Teachers' National Association, speaks for itself. The Music Teachers' National Association was founded in Delaware, Ohio, in 1876. The initiative in assembling the first meeting was taken by Mr. Theodore Presser, and he is therefore given credit of being the founder of this organization. At the start there were a group of enthusiasts including William Henry Dana, N. C. Stewart, George F. Rorke, Eben Tourjée, George W. Chadwick, William May and 20 others.

The association rapidly grew to be of real national importance. It has included from time to time practically all of the really significant musical educators of the country as active members. Its standing has been of the highest and it is not surprising that this should have been the case since it has been the custom of this organization to be unscrupulous in organizing where desire to further their own interests by joining in association either directly or indirectly the good name and the ten years of splendid work done by this association. The Ering has no business connection of any kind with any music teachers' association; its business is promoted by legitimate means and not by attempting to hoodwink the public into supporting it by joining in association or anything of the sort. Our readers see that swindlers who use the name of the Music Teachers' National Association, either directly or indirectly to collect fees or sell publications of any kind do not deserve the confidence of the public. The Music Teachers' National Association has no connection with any kind of any proprietary organization, and the character of the men behind the work is not such as to make it likely that it would abuse the confidence of the public by aligning itself with any scheme to promote private interests. Therefore, if any agent or promoter approaches any reader of this paper with applications for fees or subscriptions, let him know that the Music Teachers' National Association, be sure first, is some one that you know well by reputation or have the case looked up by writing to the Secretary. Please convey this information to as many music friends as possible so that the number of victims is limited.

Music Teachers' National Association  
FOUNDED 1876

J. LAWRENCE ED., PRESIDENT  
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Thirty-Ninth Annual Meeting, New Orleans, 1917  
October 15, 1917

To the Editor of THE ETUDE:  
It has come to my knowledge within the past one or three days that certain parties are going about among the music teachers in certain sections of the country representing themselves as "State Organizers" for the Music Teachers' National Association. There are persons authorized to solicit memberships or collect fees, and it would be a great kindness to the music teacher of the country if you would announce in your column the fact that no one should have anything to do with such persons, and, above all, that under no circumstances must they pay any fees. It would assist us in running down any impostors, if teachers who are approached by them would at once write to the Secretary, Mr. Charles N. Boyd, 4259 Fifth Avenue, Pittsburgh, or to myself, letting us know where these people are working.

The Music Teachers' National Association welcomes all co-operation which the profession is willing to give, but it has no representative soliciting patronage or fees. There is only one way to become a member of the Association, namely, by paying the membership fee to a person or by check to the Treasurer, Mr. Waldo S. Pratt, 80 Gillett street, Hartford, Conn. Thanking you for any publicity you may give this matter, I am  
Very truly yours,

J. LAWRENCE ED.  
President, Music Teachers' National Association

## THE TWO GRENADIERS

ROBERT SCHUMANN, Op. 40, No. 1  
Original Key G Minor Composed in 1860

*Moderato M. M. ♩ = 88-92*

*mf*

To France were trav'ling two gren-a-diers, From bond-age in Rus-sia re-turn-ing, And

when they came to the Ger-man fron-tiers They hung down their heads in mourn-ing. There came then the heart break-ing news to their ears, That

France was by for-tune for-sak-en, All scat-tered and slain were her brave grenadiers, And Na-poleon, Napo-leon was tak-en

not too slowly slightly faster

p sos - ten - u - to

Then wept they together those grenadiers At their country's departed glory. "Woe's me," said one, in the midst of his tears, "My old

to be sung hope-lessly very tenderly

p sustaining the voice well

mf faster fiercel-y

Dearer thoughts in my bosom a-waken, Go beg wife and child, When with hunger wild, Na-griev-ing. "What is my wife, what is my child?" Dearer thoughts in my bosom a-waken, Go beg wife and child, When with hunger wild, Na-

ac-eol.

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*p* agitato almost whispering      *p* gasping for breath DECEMBER 1917

pol-eon, Na-pol-eon is tak-en! Oh, grant me brother my on-ly pray'r, When in death, my eyes are clos-ing, Oh!

*Setting faster*

Piu mosso

take me to France and bur-y me there, In France be my ash-es re-pos-ing; This cross of the legion of honor bright Let it

*like drums*

more excitedly

ritard

lie near my heart up-on me, Give me my musket in my hand, And gird my sa-bre on me Oh

*poco rit.*

*a tempo* with great spirit

there w'll I lie and a-rise no more, My watch like a sen-ti-nel keep-ing, 'Till I hear the can-non's thun-dring roar, And its

*a tempo* brilliantly very full of sound as of a full band playing.

keep up the enthusiasm to the end of the song.

squadrons a-bove me sweeping! Then the Emperor comes and his banners wave, With their ea-gles o'er him bending, Their ea-gles o'er him

bend-ing; And I will come forth all in arms from my grave, Na-pol-eon, Napoleon de-fend-ing!"

*rit* *ff* *a tempo* *ritard* *ff accelerando* *very full and nobly*

DECEMBER 1917

ROSITA  
AIR DE BALLET

THE ETUDE Page 805

A sprightly and graceful ballet movement, requiring a refined style of playing, with considerable freedom of interpretation. Grade IV.

Grazioso M.M. = 144

# THE UNDIMMED STAR OF BETHLEHEM

## A CHRISTMAS SONG

Words and Music by  
W.H. NEIDLINGER

A new and appealing Christmas song by a leading American writer. Full of the spirit of "Peace and Good Will" and reiterating the eternal truths.

Andante maestoso.

Sheet music for 'The Undimmed Star of Bethlehem' featuring ten staves of musical notation. The music includes dynamic markings such as *mf*, *pp*, *rit.*, *p*, *molto rit.*, *cresc.*, *accel.*, and *poco a poco cresc.*. The lyrics are integrated into the music, with some parts appearing above the staff and others below. The key signature is mostly A major (no sharps or flats), with some changes in the middle section.

Not all the war's alarms, nor strife, nor wrong; Nor  
 un-just rule by might, of ty-rants strong, Can blot the qui-et scene on Shep-herd plain, When God thro'  
 Christ, did "Peace on Earth" or-dain. The clouds, from care-less eyes, may hide the Star But wise men fol-low still, from  
 near and far: For well they know, that on a-long the way The clouds will pass and usher in the day.  
 O "Vis-ion dear!" we cry from where the hid-eous bat-tle swings! Can this poor earth re-turn a-gain to  
 faith in sim-ple things?" The Proph-et twice that once fore-told the com-ing King of Kings

Continuation of the musical score for 'The Undimmed Star of Bethlehem'. The lyrics continue from the previous page, with some parts appearing above the staff and others below. The music includes dynamic markings such as *rit.*, *Sostenuto*, *accel.*, *tempo I.*, *molto rit.*, *cresc.*, *Maestoso*, *poco a poco cresc.*, *rit.*, *mareato*, *accel.*, *rit.*, and *accel.*. The key signature remains mostly A major.

plies, with re-as-sur-ing calm that o'er man's car-nage sings:- The Son of God, the Son of God shall come a-gain with  
 heat-ing in His wings! Take cour-agethen, for neither  
 strife nor wrong, Nor un-just rule by might, of ty-rants strong, Can blot the qui-et scene on Shep-herd plain  
 When God, thro' Christ, did "Peace on Earth" or-dain. The clouds from care-less eyes, may hide the Star, But  
 Wise Men fol-low still, from near and far, For well they know that on a-long the way The clouds will pass and usher in the day, And  
 usher in the day, the glo-rious day.

## DEEDS OF VALOR

MARCH  
SECONDOR.S. MORRISON  
Arr. by R.M. StultsA rousing military march, to be played in the style of a band or orchestra, with strong accent and exaggerated dynamics. Grade III  $\frac{2}{2}$ 

Vivo M.M.  $\text{d} = 120$

**TRIO**

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## DEEDS OF VALOR

MARCH

PRIMO

Vivo M.M.  $\text{d} = 120$ 

**TRIO**

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R.S. MORRISON  
Arr. by R.M. Stults

## SECONDO

DECEMBER 1917

Sheet music for the "President's March" (Hail Columbia). The score consists of two staves for piano. The first staff uses a treble clef and the second staff uses a bass clef. The key signature is B-flat major (two flats). The time signature is common time. The music features various dynamics such as *cresc.*, *ff*, and *D.C.*. The piece concludes with a final dynamic of *ff*.

**HAIL COLUMBIA**  
 PRESIDENT'S MARCH  
 SECONDO

Arr. by W.P. MERO

A timely patriotic number. It is customary to play this number upon ceremonial occasions when the President of the United States is present. Grade III

Maestoso M.M. = 108

Sheet music for the "President's March" (Hail Columbia). The score consists of two staves for piano. The first staff uses a treble clef and the second staff uses a bass clef. The key signature is B-flat major (two flats). The time signature is common time. The music features various dynamics such as *f*, *ff*, and *allarg.*. The piece concludes with a final dynamic of *ff*.

DECEMBER 1917

## PRIMO

Sheet music for the "President's March" (Hail Columbia). The score consists of two staves for piano. The first staff uses a treble clef and the second staff uses a bass clef. The key signature is B-flat major (two flats). The music features various dynamics such as *mf*, *ff*, and *D.C.*. The piece concludes with a final dynamic of *ff*.

**HAIL COLUMBIA**  
 PRESIDENT'S MARCH  
 PRIMO

Arr. by W.P. MERO

Maestoso M.M. = 108

Sheet music for the "President's March" (Hail Columbia). The score consists of two staves for piano. The first staff uses a treble clef and the second staff uses a bass clef. The key signature is B-flat major (two flats). The time signature is common time. The music features various dynamics such as *f*, *ff*, and *allarg.*. The piece concludes with a final dynamic of *ff*.

## FAUST WALTZ

A practical playable transcription, the celebrated waltz scene from *Faust*, one of the most impressive scenes in all grand opera. Grade IV  
Arr. by Lange-Landon

M. M.  $\frac{3}{4}$  = 72

C. GOUNOD

Ped. simile

cresc.

p con eleganza

Fine.

con eleganza

p dolce

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8

con fuoco

cresc. con bravura

10

Ped. simile

p con eleganza

pp dolce

più f cresc.

128

D.S.

SABBATH MORN

On each Sabbath morn, from across the water, comes the sound of distant chimes and soft sweet strains of organ, as the people gather for worship in the old Village Church. Grade IV.

## Distant Chimes

**Andante** M. M.  $\text{♩} = 54$

WALLACE A. JOHNSON

DECEMBER 1917 DE

DECEMBER 1917

An attractive, well written characteristic piece. It lies well under the hands and it may be taken at a brisk rate of speed. Note the sleigh-  
ell imitation. Grade III  $\frac{1}{2}$

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# A SLEIGH RIDE

*Jingle Bells! Jingle Bells!* | *Oh! what fun it is to ride*  
*Jingle all the way!* | *In a one-horse open-sleigh*

C. B. CLARK

*Distant Chimes*

*Andante M.M. = 54*

*Wallace A. Johnson*

*Religioso*

*Marcato melody, which is divided between hands.*

In the following movement note the church bell effect *animando* throughout with left hand.

*Coda*

## THE MERMAID'S SONG

The mermaid sits by the summer sea,  
At the evening hour and sings and calls,  
The heart of the youth must break, Ah me!  
For it owns her power as the twilight falls.

The sea song blends with her tender sighs  
As she lingers there while the west grows cold;  
With the blue of the sea in her melting eyes  
And a gleam in her hair like the sunset's gold.

Let the melody in the right hand suggest the plaintive, but sweetly seductive voice of the Mermaid, while the left hand accompaniment rises and falls in gentle undulations, rippling and flowing like tranquil waves. Grade V.

The youth well knows he must say good night  
To the world above and with her must go  
With rapturous dread, and fearsome delight  
To a life of love in the depths below.

E. B. PERRY

AT DUSK  
VILLANELLA

ALBERT FRANZ

A very pretty example of the employment of the singing tone, which will repay careful study. Grade III.

Allegretto poco moderato M. M. = 108

See the Article on "Two Against Three" by F. Corder, in this issue.

## THE FLEECY CLOUD

## SONG WITHOUT WORDS, No. 20

Originally but few of the *Songs without Words* of Mendelssohn bore any titles whatever. The poetic titles attached to many of them were supplied by Stephen Heller and others. No. 20 is one of the finest examples of the use of *two against three*. Grade VI.

Allegro non troppo M.M. = 108

FELIX MENDELSSOHN-BARTHOLDY, Op. 53, No. 2

DECEMBER 1917

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To Miss Lela Marie Bunte  
**FLIRTING**  
 VALSE CAPRICE

A charming concert waltz, brilliant and full of color. Grade IV.

Tempo di Valse M. M.  $\text{♩} = 58$

The musical score consists of ten staves of piano music. The first five staves are in 2/4 time with a key signature of one flat, and the last five staves are in 3/4 time with a key signature of one sharp. The music includes various dynamics such as *mf*, *cresc.*, *poco rit.*, *a tempo*, *sostenuto*, *Dreamingly*, and *p*. The notation features many grace notes and slurs. The piece concludes with a final dynamic of *p*.

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The musical score consists of ten staves of piano music. The first five staves are in 2/4 time with a key signature of one flat, and the last five staves are in 3/4 time with a key signature of one sharp. The music includes dynamics like *f*, *soff.*, *mf*, *Meno mosso*, *Fine*, *p con amore*, *ben legato*, *cresc.*, *Misterioso*, *p*, *f*, *mf*, *pp rit.*, and *D.C.*. The piece concludes with a final dynamic of *pp rit.*

## GAVOTTE

The distinguished pianist and gifted composer Eugene d'Albert, son of the famous dance composer, Charles d'Albert, was born at Glasgow, 1864. This gavotte is taken from a set of pieces, Op. 1. Grade V.

Moderato e maestoso M.M. = 128

DECEMBER 1917

## MUSSETTE

## CHRISTMAS EVE

A seasonable drawing-room piece by a popular composer, introducing the familiar old tune: "Holy Night!" Grade III  $\frac{1}{2}$

**Allegretto tranquillo M.M. = 48**

CARL HEINS, Op. 43

DECEMBER 1917 DECEMBER 1917

## THE OLD, OLD LOVE!

CARL HEINS, Op. 43 An effective violin transcription of Mr. de Koven's latest song success.

Arr. for Violin by  
ARTHUR HARTMANN

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Page 829

*Silent night, holy night  
expressivo*

*a tempo*

*D.S.*

ARTHUR HARTMANN  
Allegro moderato

Violin  
Piano

\* Allegretto

Second time the violin part may be played one octave higher.

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## ANNIVERSARY MARCH

SWELL: Full  
GREAT: Full to Swell  
CHOIR: 8'4" and 2' Soft Diap.  
PEDAL: 16' and 8'

A festive and brilliant march movement, just suited to the holiday season. Useful as a postlude or processional.

Maestoso M.M. 108

MANUAL: Gt. ff, Coup. to Sw. only, Ped. to Gt. and Sw.

PEDAL: Gt. ff, Coup. to Gt. only, Coup. to Gt. & Sw.

Fine (Sw. Diap. 8'4") Coup. to Ch.

cresc.

## GREETINGS

RICH CHRISTMAS BLESSINGS TO ETUDE FRIENDS EVERYWHERE IS THE HEARTFELT WISH OF THE ETUDE AND ITS PUBLISHERS. MAY THE ETUDE HELP OTHERS TO CONTINUE THE KIND THOUGHTS AND GOOD CHEER OF CHRISTMAS TIME THROUGHOUT THE WONDERFUL YEAR TO COME.

## What Becomes of the Old Piece?

By Ethel V. Moyer

"My old pieces are all forgotten and I haven't finished my new pieces yet." That is a pet excuse of thousands of students when asked to play. What a horrible reflection upon the lack of thoroughness upon the part of the teacher. The fact of the matter is that the condition of the work of a great number of students is so mixed up that they never really know a piece. Most of the pieces they learn are never really finished. By finished I mean worked over and worked over long after the ability to play them is acquired.

After a piece has been learned it is a fine plan to relearn it. That is, take it back to a much slower tempo and

mark the weak spots for extra practice just as a trained aviator will go carefully over every bolt, screw, wire and cog in his machine when he comes down from a long flight.

The afterstudy or relearning process of a piece is the thing which puts the real polish upon it, which enables the pupil to play it with an ease which denotes mastery.

During the latter part of my teaching season I hang upon my studio walls slips of paper, at the top of which is the name of the pupil, followed by a list of the "old pieces" retained. The child who sees a friend with a longer repertoire will soon begin to pick up in his own work.

## Are You One?"

By Geo. J. Heckman

It is a conceded fact that many people are noted for their ability to be easily "taken in." And the eagerness with which they will accept a new fad, or a self-styled inventor of "THE ONLY OR THE ONLY THAT METHOD."

P. T. Barnum, the one-timed renowned circus man said: "The American people like to be humbugged." He made a great name for himself and a large fortune in doing it.

Practitioners with shady business schemes and catch-penny devices, go on the theory that "THERE IS ONE BORN EVERY MINUTE."

Using this same theory many self-appointed teachers of music have worked on the cupidity and guilelessness of the public, and especially their pupils. It is an easy thing to tell a pupil what genius he or she has. What wondrous possibilities lie before him, if he or she will only study (so many lessons) with "I'm the only teacher for you. And you know my regular price is really \$5.00 a lesson, but owing to your excellent talent I consider it an honor as well as an advertisement, in your special case, to only charge you 50 cents a lesson."

In some magazines and papers one can see this: "We guarantee to teach you how to play any instrument in ten to

twenty lessons. Any one can learn. Our wonderful, new method (patented) makes this possible. Endorsed by musicians everywhere. Write for our FREE offer."

Or the "Getem School of Musical" advertisement is as follows: "A FREE OUTFIT, worth \$50.00 will be given on any instrument to all new pupils enrolling this month, 40 lessons at 50 cents a lesson."

"These schemes, and many more like them, are used, but not the same scheme on all the different classes of people, and not any one class of people, are immune from the schemer's devices.

The higher the trickster desires to represent himself in the profession, and the better the clientele desired, the greater personality, finesse and diplomacy, is demanded and employed. And so on down to the crudest of methods. The High Brow trickster puts on a "bold front," and "bluffs" solely as a means to "cover" or hide all or some lack of knowledge or training in themselves.

At present COMMERCIALIZING the "Art of Teaching" is a combined crime that some day must and will be eliminated.

Many students wake up in time. Others never, unless when it's too late. Truly on the surface it would seem there must be one born every minute.

But—ARE YOU ONE?

# KRANICH & BACH

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Smallest Ultra-Quality Grand in the World  
Only 59 in. Long

### The Grand Xmas Gift

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*The Supreme Christmas Gift for all Music Lovers*

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Don't forget to add "Please send the Christmas Gift Card!"  
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DECEMBER 1917



## Department for Singers

### Throat Troubles of the Singer

By Carl Easton Williams

WHAT vocalist has not experienced the trying difficulty of "being in poor voice?" Who has not known the uncertainty and anxiety, before a public appearance, as to being at one's best? What would not any singer do or give to make sure of it? But is it a matter within one's power of control?

It is a fundamental part of my philosophy of life that no one has any business to be at anything less than his very best, physically or mentally, so far as he is able to determine his condition. And where the singer or speaker is concerned, good voice is largely a matter of physical condition. The human body is an organ, both in a musical and in a physiological sense. When its various parts lack "tone," physically, depend upon it that there will be impaired musical tone. But when the entire physical structure is properly toned up you can expect the very best from your voice. This point is, I believe, indisputable. For this reason, general physical training will in many cases work wonders for the voice. The very best singers are usually persons of good physique.

Apart from strains of the voice, requiring rest of the vocal chords, the throat troubles of speakers and singers are chiefly catarrhal in origin. We all know what a cold, either in head or throat, will do to the voice. The problem is to secure freedom from colds and catarrh. And this is a matter of pure blood and circulation.

The question of good circulation is paramount. Catarrh is largely a matter of congestion, and for this reason general bodily warmth is an important factor. The simplest and yet truest test of this is warmth of hands and feet. Warm extremities mean an equalized circulation. If you have been having much trouble with catarrh, you will soon see a difference if you make it a point to keep hands and feet warm at all times. In this, one should not depend too much upon external heat. Accomplish it if possible, through sufficient activity and good circulation, but do keep the extremities warm by whatever means. In cold weather, special protection for ankles and wrists is if anything more important than extra coverings of feet and hands. Tight shoes, through interfering with the circulation, are frequently the cause of cold feet.

At all events, see that you are thoroughly warm before attempting to sing. You have perhaps noticed the clear and pure quality of your voice immediately after that hot bath? Also you have noted how your voice improves after "warming up" through singing for a little while. But you can warm up some other way. The effect upon the voice of accelerated circulation through active muscular exercise will surprise you. If it is convenient to take a little fairly vigorous exercise, body bending, rope skipping, dancing, stationary run or what not, breathing only through the nose, a short time before being called upon to sing, it will pay you. It is worth trying.

Probably the next most important essential to good voice is an empty stomach. Most professional singers know that good work is impossible immediately after eating. You can do so much better from five to eight hours after, with the stomach completely empty. Not only does the crowding of the diaphragm through a full stomach prevent good breath control, but the voice seems less clear for other reasons. The digestive system is naturally congested, and there seems to be a more viscous condition of the blood generally, affecting the voice, which may sound slightly "thick" or "foggy." Water drinking tends to relieve this. Adjust your meal hours. Too many of us are slaves to the tradition of three meals a day. In many cases the two-meal plan is better. In any event, try to sing in an exceedingly "empty" condition. Full stomach, empty voice, and—well, say it for yourself.

Now, the one best immediate means of relieving catarrh, and also the one most effectual aid to the voice, as I am convinced, is hot-water drinking. You have heard of that before as a remedy for stomach trouble. And it's all right. But as a treatment for the voice it is almost incomparable. One trouble is that those who try it, for whatever purpose, usually do not imbibe enough. One cup is not sufficient. You can assimilate more water hot than cold; it is absorbed more quickly—soaks in better. Try one cup every five minutes—not too hot—and you can hold more than a little. It has a marked constitutional benefit. It influences the circulation greatly, flushing out the blood vessels, promotes glandular secretions, and has a tonic effect generally.

If your voice is not right, free hot-water drinking will do much to clear it by evening. And it may keep you from being "hot water" when your voice breaks—or something.

Aside from the general effect of the hot water, it has a good local effect upon the throat as you drink it. And if you use gargles for the local treatment of the throat, you will secure better results if you use them fairly hot. The cleansing effect is better accomplished, and the local circulation is improved.

A bicarbonate of soda solution or even hot salt water may be beneficial. However, singing teachers and other writers will tell you enough about "throat remedies." The present purpose is to emphasize the value of constitutional measures, such as are ordinarily neglected.

### The Pillars of the Art of Singing Beautiful

By S. Camillo Engel

ANTONIO BENELLI (see Grove's Dictionary) says: "Si ponghi tutta la diligenza per fare uscire la voce limpida e grata, e sopra tutto immune dai difetti di naso e gola." Translated: "Apply yourself with all possible diligence to have the voice issue with limpidity and grateful to the ear, and above all free from the nasal and gutteral effects."

Perfect "voice-formation" is the skill with which one is capable to emit the voice without any objectionable character like: gutteral, throaty, nasal or tremulous, attaching to it. On the other hand, perfect "tone-formation" is the ability to impart to the tone of the voice that color which the sense of the word or phrase, to be sung demands.

Through the susceptibility of the tone to receive impressions, the voice called upon to convey love, hatred, rage, jealousy, contempt, etc., must readily lend itself—and in a convincing manner—to the expression of any of these emotions, without overstepping the boundary of the artistically beautiful.

If tone-formation is not mastered, the result will be monotonous, even if the voice-emission itself is without reproach. Good singing is not always beautiful singing. Conversely, voice-formation may fall short of the ideal and yet the tone itself be under the command of the singer. Without being artistically perfect, the result in this case is more satisfactory than in the former.

What Bonelli means by limpidity of the voice is: That it must impress the hearer of being elastic, and capable of expansion. It must reveal perfection of the vibrations causing it and not contrary to the auditor the operation of the parts that produce it; its machinery so to speak. It must issue from the mouth as the result of a perfect mechanism, as the effect of the smoothest possible co-operation of all the parts concerned in its production.

Voice-formation precedes tone-formation and both must be conquered before the student can successfully cope with even the simplest song.

How the reader may ask, can perfect voice- and tone-formation be acquired? Through consummate government of the tongue, that of the parts of the pharyngeal and oral cavity, and perfect breath-control.

Although breath-control has been spoken of, read of, heard of ad infinitum, its acquisition is accomplished by but few. It cannot be acquired by merely going through a set of breathing exercises. They are, without doubt, necessary and will lay the foundation for it; but they are not all. The singer can only then claim to have control over his breath when the same passes in and out of his lungs unheard and unobserved and when he can finish his phrases with round and full a tone-quality as he starts them, and that, even if he had no more than a thirty-second rest to renew his breath.

### The Use of the Falsetto.

You have noticed how many singers, now before the public, resort to the falsetto in the upper region of the voice instead of using the real head-tone? They do it because they have no breath-control. They can only sing their high notes either very loud, requiring a full air-blast (quite inimical for the head-tone) or use the falsetto, which compares to the true head-tone as a bad counterfeit coin does to the good one.

Only he can sing the head-tones who knows how to "filare il fato," as the Italians call it, i.e., spin out the breath. Because in order not to disturb a certain physiological aspect of the glottis, indispensable for the formation of the head-tones, one can only succeed with them if one can employ a dense but small quantity of air.

To put it concisely, breath-control means, constant and unnoticed re-lishing of lungs; the skill of finishing the phrases with ease, conveying the impression that one have a reserve of breath; and the ability to emit true head-tones.

He who constantly works for an ideal cannot fail to attain it. Consequently the ideal tone-quality is within reach of everybody, no matter how small the voice be. It is needless to say—although many believe in and admire a big voice—that beauty of voice does not depend upon bulk.

In connection with this statement I feel that I must narrate the following anecdote, which is by no means fiction. A certain man whose youth was spent in anything but refined surroundings, and who, moreover, showed a decided disinclination to books, devoting all his time to the making of a fortune, found his efforts rewarded and himself rich. This ambition having been satisfied, others sprung up. He needs must have a large house, the handsomest woman for a wife, and pictures. Going into a leading picture gallery he was shown a copy of a great master covering a large canvas and a small "Meissonier." The price of the first one was \$400, that of the second \$4,000. Knowing full well the value of a dollar, but nothing else, he exclaimed

"You don't expect me to pay \$4,000 for a small picture, if I can get a big one for \$400, do you?" and went and bought the copy.

### Don't Blame the Tongue.

Whether the tone be gutteral, throaty or nasal, in the majority of cases the tongue must be blamed for it. There are sounds in every language like the "k" for instance, or the "ng," the proper articulation of which requires the contact between the base of the tongue and the palate. With other sounds, however, the same juxtaposition of these two organs is unnatural, investing them with a quality that smacks of the palate and is commonly known as gutteral.

If the tongue-root babbles, becoming rigid, and presses upon the larynx, preventing the freedom of its movement, the resulting sounds will have a throaty qual-

ity. The good tone requires the resonance of both the nasal and oral cavity, in exclusion from either one or the other causes the tone to be nasal. If the palatine arches approach each other too closely, the soft palate drops to meet the singing base of the tongue, the resonance of the oral cavity is excluded, and the sound-waves travel through the nasal cavities only. On the other hand, if the soft palate is drawn up too high, it hangs against the posterior nares, closing the nasal cavities and force the sound-waves to issue through the mouth alone. Either of these adjustments is false and causes the nasal quality of the tone. The second of the conditions described prevails when the high tones are nasal, the first are in force if the low tones are.

There are certain phenomena which cannot be described, but which the serious student will not fail to notice in time. I could say, for instance, singing feels to be easy, to be spontaneous, the voice emission is good. But in my experience so many of my students have said: "Oh, it feels so easy!" and yet to my eye and ear it was just the contrary.

Have the ideal constantly before your mind; be uniting in your endeavor to perfect and to refine and you are bound to reap the fruit of your labor to become master of the Art of Singing Beautiful.

### My Creed

The following is my creed, my vocal creed. It is my creed because I know it to be true. I know it by experience, by practical personal experience.

I BELIEVE

THAT,—artistic tone, beautiful tone, is the result of conditions that are in accordance with conditions demanded by nature.

THAT,—true conditions are the direct result of form and adjustment, form of the resonant cavities and adjustment of the instrument, the larynx.

THAT,—form and adjustment to be right must be automatic, the result of a correct use of a perfectly trained body.

THAT,—all singers have to begin with, greater strength in the drive, the motor power, than in resistance the controlling power.

THAT,—the correct training of the body lies in equalizing the two physical forces, motor power and control.

THAT,—in proportion as the control is not equal to the drive, the singer is compelled to use throat muscles to equalize the two forces.

THAT,—when the two forces are equalized we secure automatic form and adjustment, approximation of the breath bands and inflation of the cavities.

THAT,—when the breath bands approximate we have secured the true point of resistance of control, automatic breath control.

THAT,—when the breath bands approximate we have secured absolute freedom of voice and correct reinforcement of tone.

THAT,—the singer must be aroused and vitalized through an equal and co-ordinate development of all his forces, physical, mental and emotional.

THAT,—there is only one way in which this is possible and that is through some system of free, flexible, vitalizing movements.

THAT,—we secure all the above conditions through the wonderful movements of the system.

—(From *A Revelation to the Vocal World*, by Edward J. Myers.)

### The Speaking and Singing Voice

By Dr. Herbert Sanders

Four important points are to be observed in the speaking of the perfect speaking (or singing) voice. The first is quality. A cause of the bad quality of speech is that many pitch their voices too high or too low. The result is fatigue of the voice, showing itself in an unresponsive, hard tone. Experiment a little when you are alone, and try and find out the easiest pitch of your voice; this new pitch will result in a better quality if permanently used. To further improve the quality, listen for the inflection, i.e., the rising and falling of the voice. Peo-



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Vocal experts are agreed that most people are very indistinct in utterance, and that the defect is often passed unnoticed because the mind of the listener unconsciously supplies the words which, in reality, are not properly articulated. Everybody knows that when we are introduced to a stranger, it is the hardest thing in the world to catch the name. The cause of this is, of course, an unbecoming quickness of speech: the expression of a mind which lacks control. It would be a great advantage to the inhabitants of our big continent if the habit of leisurely thinking, deliberate speaking, and the suppression of superfluous actions (the outcome of want of poise) could be universally acquired.

### Make the Environment

But if there is a sense in which we are the result of our environment, there is also a sense (in regard to singing) in which we can make our environment—by taking every opportunity of hearing the great speakers and singers of the day.

### Byrd's Reasons for Learning to Sing

A GREAT English musician of the sixteenth century, William Byrd, tried to encourage people to sing. And his reasons are so quaint and attractive that I am sure you would like to read them. He says:

"It (i. e., Singing) is a knowledge easily taught and quickly learned, where there is a good master and an apt scholar."

"The exercise of singing is delightful to nature, and good to preserve the health of man."

"It doth strengthen all parts of the breast, and doth open the pipes."

"It is a singular good remedie for a stutting and stammering in the speech."

"It is the best means to procure a perfect pronunciation and to make a good Orator."

"It is the only way to know where nature hath bestowed the benefit of a good voice, which gift is so rare, as there is not one among a thousand that

"Since singing is so good a thing, I wish all men would learn to sing."

Byrd was a great musician—one of the greatest in English music; and it is most interesting to see him thus descend to the level of the beginner and be anxious that people should sing. It is a hint to many of us to take a larger share in educative work if we can. (From *The Music Student*, London.)

### The First Tunes

WHEN came our first tunes? How was it that man began to put tones together in different times to make primitive melodies? Cecil Forsyth in the Stanford and Forsyth "History of Music" gives the following interesting explanation:

"The first tunes were, of course, charms. (*Carmina*, as the Romans called them); that is, incantations and magic formulae. They were part of the stock in trade of the medicine man; and as such were used to cure cattle diseases, to insure success in the war and the chase, and to bring fertility to the ploughlands, from which all music flows."

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## Department for Organists

### Modern Organ Pedalling

By Edward Hardy, L.R.A.M., A.R.C.O.

MODERN system of fingering on the piano forte is universal. There is nothing known about the subject in the Continental conservatories that is not known here. This is largely due to the fact that piano forte literature—both studies and pieces—is thoroughly classified, can be obtained in numerous editions, and all edited (and fingered) by very capable experts. This has been going on for a number of years; but this very great educational influence has not only very recently begun to show itself in organ literature and that chiefly with Bach.

In one edition the improvement consisted of laying out the parts, so that the eye could follow them with greater ease. (See Best's Ed.) In another the editors have made the parts easier for the hands to execute. (See Bridge & Higgs), but very few of them (with the possible exception of the Well-Hull Ed.) have helped in any way to make easier the pedal touch by suggesting modern tendencies in "footing" them.

A very large percentage of organists do no practicing of pedal scales and similar exercises, once they are passed their Tutor book, and their thought and system of pedalling is founded on that, and though they may learn to execute more difficult passages than are to be found in their Tutor book their system and their view of the matter of pedalling is still that of the elementary stages. In *The Etude* for May, 1916, I wrote an article on "Touch in Organ Pedalling." I mention it here because the modern conception of "touch" was the beginning of the modern footing. Let us compare the *modus operandi* of the two organists:

**The Average**  
Sits fairly high. Uses the toe with the smallest amount of action (from 2 to 4 inches). Never uses the heel alone, always in connection with a toe note before or after.

**The Modern**  
Sits low. Uses the heel as much as the toe; second, owing to his conception of touch his toe and heel action is reduced to the smallest amount possible, resulting in economy of movement and greater speed; third, the use of the heel alone frequently clarifies the system of footing and economizes movement; fourth, he finds greater security in finding the right note (when isolated) by playing with the heel.

(Note.—The word "he" is in italics because I don't suggest that every reader can at once try it and find it successful, because his studies have not advanced him to that point).

Before going on to the illustrations it may interest the reader to note what Dr. Eaglefield Hull says in his book on organ playing. "A system based chiefly on toeing ignores the great value of the heel, which naturally gives more control over the pedal touch and phrasing than does the toe."

It may be urged that heelng necessi-

tates more use of the knee, but when we admit that the foot should be always resting on the surface of the keys the small measurement of the pedal-key depression will represent the extent of the knee movement, which will not be greater than the amount of the reaction at the knee in toeing. Take the following passage from Bach:



Compare the economy of movement each foot has to make, with the older system of footing it. Chiefly all toes.

Again:



This passage in conjunction with the manual part is not easy, but with this footing the feet can do their part so quietly, easily, and pleasantly, the footing being so logical, that the passage is robbed of half its terrors.

In the modern system the feet travel along one continuous line as much as possible. When the toe is required to press a short note it is already over it. In the

all-toe footing it has to travel backward and forward.



In the above examples many an organist would be horrified to use the heel on the notes marked, simply because a note for the toe of the same foot didn't follow immediately.

The following passages as played by virtuous organists are very difficult if footed in the general way, in fact highly (at the speed) if you wish to guarantee rhythmic clearness. It would also require a very great deal of practice, and even then you would never feel very sure of it.



This peculiar footing will allow play at the greatest speed with ease and certainty, never lacking in rhythmic clarity, requires very little practice, and when once learned to go over the passage twice—after the piece has been put away for quite a long period—will restore it to its first excellence.

### When the Reed Organ Player Studies Piano

By Charles W. Landon

THE player of a reed organ desires to hear a well connected bass; he therefore crawls from one key to another and rarely lifts his hands from them during a piece.

When the reed organ pupil begins the study of the piano, he has much to overcome. He sometimes presses down the piano keys so slowly that they are silent, much to his surprise. This is especially the case when he takes a key that he is not entirely sure is correct. He plays without accents, and there is a lack of expression in his early efforts at the piano. He feels that he is taking a needless risk to lift his hands while sustaining tones with the piano pedal. His entire ideas of dynamic have to be made over, and his mind weaned from the knee-swell and blowing-pedals of the organ to the expressive touch and the idiomatic use of the damper-pedal of the piano.

The piano keyboard is about a third longer than that of the organ, and he has to look out for his bearings. The tones, too, die away so quickly even when he holds down the keys, and this astonishes and annoys him; the piano is for livelier playing.

The teacher needs to take all the fore-

### Getting Acquainted with the Episcopal Service

By Edwin H. Pierce, F.A.G.O.

MANY otherwise competent and experienced organists who have never had an opportunity to become acquainted with the particular duties of an organist in the Episcopal church, are reluctant to attempt the task, for fear of making blunders, and are disposed to pass by opportunities which otherwise would be deemed most attractive. Others, overconfident, do attempt it; when opportunity offers, but commit various blunders, through ignorance or inadvertence, which are equally embarrassing to themselves and disconcerting to the worshippers. The object of this little article is to give a few helpful hints to those who are engaging for the first time in the work of an Episcopal organist, enabling them as far as may be, to avoid pitfalls which might stand in the way of success.

Authority of the Rector  
The new organist should suppose that the reed organ is a mere makeshift or inferior substitute for the piano, to be abandoned at the first opportunity. The ability to play it really well is a valuable accomplishment, and it has a repertoire of its own, quite distinct from that of the piano. In England and the continent of Europe, where it is commonly called the Harmonium, it is held in good estimation, and has been written by several eminent composers. In passing from the reed organ to the piano, one is simply taking up the study of a new and quite different instrument. Both have a keyboard, it is true, with seven white keys and five black keys to the octave, but there the similarity absolutely ends.

Authority of the Rector  
The rector of a parish has absolute and ultimate authority in all matters pertaining to the details of the church music, and although he will usually allow wide freedom and discretion to an organist experienced in the service, it is well to consult his wishes in any matter of doubt, and to follow his orders without question.

There are three principal services in use, the Communion Service, Morning Prayer and Evening Prayer. Besides these is the Litany, which, when used, is generally placed after the "Prayer for the

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President of the United States,\* in the order for Morning Prayer, is commonly preceded by one verse of a Litany hymn. In some parishes the first part of the communion service, known as the "Ante-Communion" is sometimes used in connection with Morning Prayer, but this custom is dying out, in favor of more frequent use of the entire communion service.

After the first scripture lesson, at Morning Prayer, follows the T. Deum, the most important and elaborate of canticles. The prayer-book also gives the Benedictus as an optional alternate, and it is frequently used in Lent and Advent, but it will be well to ascertain and follow the local custom. After the second Scripture lesson, one has a choice of the Benedictus or the Jubilate. In some parishes the latter is almost always used, while in others it is quite frequently used. In Evening Prayer, the Magnificat is used after the first Scripture lesson, and the Nine Lessons after the second. The canticles offered as substitutes for these are scarcely ever used.

[[Programs and Hymn-boards

It is usual to have a number of programs, commonly made out on printed cards, for each service, for the use of the organist and organist. Sometimes it is the duty of the organist to prepare these, but more often there is a committee of the choir who is glad to act as his secretary and relieve him of the task. In either case, he should make sure that it is properly attended to. The same remarks apply to placing the numbers which announce the hymns, on the boards provided for the same.

**The Church Year**

In order to choose anthems and hymns intelligently, one becomes familiar with the calendar of the church year. All Christian churches pay some regard to Christmas and Easter, but they do not, however, always do so in the same manner. The organist or member of the choir who go into the church on a mere errand, such as to distribute music or to post hymn numbers, should wear the cassock, but not the cotta, the latter being sacred to the actual singing of the service. A woman or girl must always wear her cap on entering the church, regardless of whether she is not robed, as for instance, at rehearsals, she should keep her hat on when in the chancel. The cassock commonly buttons down to the floor, but an organist usually finds it best to leave several of the lower buttons unbuttoned, for convenience in pedaling.

**Restrictions As to Words of Anthems**  
The laws of the church allow for use in anthems and solos, only the following:  
1. Words from the Bible.  
2. Words from the Prayer-Book.  
3. Words from the standard hymnal of the Church.

This rules out, possibly, a few good and otherwise appropriate pieces, but is an excellent thing in general, as it shuts out much doggerel and trash. Exceptions are sometimes allowed by special permission of the bishop, obtained through the organist or choir being liable to severe criticism.

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**Processions and recessions**

The accompaniment of the processional and recessional hymns is by no means an easy thing to do well, even for the expert. We recommend the beginner to practice this at the rehearsal with the choir actually singing it, and out exactly as they are to do on Sunday. The hymn should be played over at the exact tempo and reasonably loud, before the choir start. While the choir is outside, they may be accompanied by a light but incisive combination on the swell manual, giving them more organ when well inside the church. At the recessional, it is usual custom to end the hymn at the close of the verse, as soon as the choir has all passed out, but in some places they use the whole hymn regardless. In case a hymn proves unusually short for the processional or recessional, the choir simply begin again at the first verse as if nothing had happened, and use as many verses as may be needed.

**THE ETUDE Page 837**

  
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but few intelligent persons who are not acquainted, theoretically, at least, with the penitential mood of Lent, but in the Episcopal church, every Sunday has its appropriate mood and particular teaching, which an organist may regard in the choice of his prelude and postlude as well as his anthems. On many days this character is not strongly enough marked to be demanded imperatively any certain style of music, but nevertheless a knowledge of it will serve as a guide and aid to the imagination.

**As to Tempos**  
The tempo of hymns, except the most solemn, is commonly very brisk, compared to that met with in most denominations. This notwithstanding the fact that many of them are written in half and whole notes in place of the more usual quarters and halves, thus giving a deceptive appearance of slowness to one not familiar with them. Incidentally we would remark that it is necessary to pick up the response with great promptness, any thing like delay or indecision on the part of the organist or choir being liable to severe criticism.

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DECEMBER 1917

DECEMBER 1917

(Continued from page 855.)

II. Piano: *The Minuet* (duet)....Mozart  
Registration: *The Minuet*.

Ist.—  
When grandma danced the minuet  
With stately step and slow,  
And courtseyed in old-fashioned gown.  
I wonder did she know,  
Of Christmas time, and Santa Claus,  
In days of long ago?

2nd.—  
When grandpa danced the minuet,  
In quaint old-fashioned way,  
I wonder did he ever dream  
Of hours of fun and play?  
When climes rang Merry Christmas in  
What did my grandpa say?

3rd.—  
When grandpa danced the minuet,  
We dance the minuet you know.

(The dance is given, or figures shown in tableau.)

12. Piano:  
Festive Bells.....Ganschals  
Cathedral Chimes at Christ-  
mas Time.....Engelmann

13. Star Drill:  
It is the hour for holly and mistletoe,  
For Holly for the holly!  
Swinging high and swinging low,  
Heigho, for the holly!  
Wreaths are hanging everywhere,  
Songs of mirth are in the air,  
Holly berries shining there,  
Heigho, for the holly!

The scene changes to Russia, where Father Christmas drives his reindeer over the snow carrying gifts for all.

Then again, I see Spanish children who receive gifts from a King who rides upon a camel.

7. Piano: *The Spanish Gipsy*.....Engel-  
Merry Chimes.....Bucker  
Dialogue:

Dream-Fairy: I see American chil-  
dren everywhere; I see their grandparents  
dancing the minuet, and other children from  
Music Land singing of notes and  
rests; others are carrying holly wreaths.

9. Piano: *Under the Mistletoe*,  
(Children enter for drill, with holly wreaths)

10. Holly Wreath Drill:

Six enter from the right, 6 enter from  
the left, pass each other several times,  
meet in 2's, hold wreaths high, meet in  
4's and 6's. March right and left.  
Form a circle, go to the centre and back. Every  
other one kneels, the rest circle around  
them, holding wreaths half. Half of the  
circle march right, half march left, meet in  
a line. March forward. Hold wreaths up,  
down, right, left, sway to and fro, on  
heads or shoulders over faces and recite:

11. Star Drill:  
Heigho, for the holly!  
Heigho, for the holly!

Wreaths are hanging everywhere,  
Songs of mirth are in the air,  
Holly berries shining there,  
Heigho, for the holly!

(All skip off.)

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Engelmann, (Children enter for drill, with holly wreaths)

10. Holly Wreath Drill:

Six enter from the right, 6 enter from  
the left, pass each other several times,  
meet in 2's, hold wreaths high, meet in  
4's and 6's. March right and left. Form  
a circle, go to the centre and back. Every  
other one kneels, the rest circle around  
them, holding wreaths half. Half of the  
circle march right, half march left, meet in  
a line. March forward. Hold wreaths up,  
down, right, left, sway to and fro, on  
heads or shoulders over faces and recite:

11. Star Drill:

Heigho, for the holly!  
Heigho, for the holly!

Wreaths are hanging everywhere,  
Songs of mirth are in the air,  
Holly berries shining there,  
Heigho, for the holly!

(All skip off.)

12. Holly Wreath:

It is the hour for holly and mistletoe,  
For Holly for the holly!

Swinging high and swinging low,  
Heigho, for the holly!

Wreaths are hanging everywhere,  
Songs of mirth are in the air,  
Holly berries shining there,  
Heigho, for the holly!

(All skip off.)

13. Star Drill:

Heigho, for the holly!  
Heigho, for the holly!

Wreaths are hanging everywhere,  
Songs of mirth are in the air,  
Holly berries shining there,  
Heigho, for the holly!

(All skip off.)

14. Star Drill:

Heigho, for the holly!  
Heigho, for the holly!

Wreaths are hanging everywhere,  
Songs of mirth are in the air,  
Holly berries shining there,  
Heigho, for the holly!

(All skip off.)

15. Star Drill:

Heigho, for the holly!  
Heigho, for the holly!

Wreaths are hanging everywhere,  
Songs of mirth are in the air,  
Holly berries shining there,  
Heigho, for the holly!

(All skip off.)

16. Star Drill:

Heigho, for the holly!  
Heigho, for the holly!

Wreaths are hanging everywhere,  
Songs of mirth are in the air,  
Holly berries shining there,  
Heigho, for the holly!

(All skip off.)

17. Star Drill:

Heigho, for the holly!  
Heigho, for the holly!

Wreaths are hanging everywhere,  
Songs of mirth are in the air,  
Holly berries shining there,  
Heigho, for the holly!

(All skip off.)

18. Star Drill:

Heigho, for the holly!  
Heigho, for the holly!

Wreaths are hanging everywhere,  
Songs of mirth are in the air,  
Holly berries shining there,  
Heigho, for the holly!

(All skip off.)

19. Star Drill:

Heigho, for the holly!  
Heigho, for the holly!

Wreaths are hanging everywhere,  
Songs of mirth are in the air,  
Holly berries shining there,  
Heigho, for the holly!

(All skip off.)

20. Star Drill:

Heigho, for the holly!  
Heigho, for the holly!

Wreaths are hanging everywhere,  
Songs of mirth are in the air,  
Holly berries shining there,  
Heigho, for the holly!

(All skip off.)

21. Star Drill:

Heigho, for the holly!  
Heigho, for the holly!

Wreaths are hanging everywhere,  
Songs of mirth are in the air,  
Holly berries shining there,  
Heigho, for the holly!

(All skip off.)

22. Star Drill:

Heigho, for the holly!  
Heigho, for the holly!

Wreaths are hanging everywhere,  
Songs of mirth are in the air,  
Holly berries shining there,  
Heigho, for the holly!

(All skip off.)

23. Star Drill:

Heigho, for the holly!  
Heigho, for the holly!

Wreaths are hanging everywhere,  
Songs of mirth are in the air,  
Holly berries shining there,  
Heigho, for the holly!

(All skip off.)

24. Star Drill:

Heigho, for the holly!  
Heigho, for the holly!

Wreaths are hanging everywhere,  
Songs of mirth are in the air,  
Holly berries shining there,  
Heigho, for the holly!

(All skip off.)

25. Star Drill:

Heigho, for the holly!  
Heigho, for the holly!

Wreaths are hanging everywhere,  
Songs of mirth are in the air,  
Holly berries shining there,  
Heigho, for the holly!

(All skip off.)

26. Star Drill:

Heigho, for the holly!  
Heigho, for the holly!

Wreaths are hanging everywhere,  
Songs of mirth are in the air,  
Holly berries shining there

DECEMBER 1917

## Department for Violinists

Edited by ROBERT BRAINE

### Hints on the Care of the Violin

(The following excellent advice is presented by Franklin H. Drennan. It is well deserves the widest circulation.)

No one realizes more fully the necessity of looking carefully after every detail of condition and adjustment of his instrument than the experienced violinist. Too great care cannot be taken, and one is amply repaid for his pains by the results obtained. The permanent neglect of an instrument has not only a bad influence upon its tone but in the end will cause its ruin.

That the proper care of a violin is but a simple matter—even to the novice—will be evident to all who give careful consideration to the following practical hints:

#### Strings and Stringing

Each violin requires strings of certain size to produce the best results. The differences are very little. The string variation often produces undesirable results.

For the successful stringing of a fine violin a gauge should be used. The finer the instrument is, the greater the necessity.

Gauges are divided and calculated to measure four different sizes or sets of strings, so as to correspond in weight to chord the true fifth with ease. The majority of amateurs, and even musicians, are not aware how important it is to have the acoustic proportions properly balanced. When the pressure of the strings is produced on the instrument is not equally divided or balanced, it will cause unevenness in tone, and in many cases soprano parts can hardly be brought out clearly, especially to finger fifth, it being almost impossible to bring them out truly.

The violin should be obtained by every violinist, and the size of strings best adapted to his instrument ascertained; this done, much uncertainty and annoyance will be obviated. It should also be remembered that a new instrument will mature much more rapidly if the same size strings are always used.

The G string is always liable to buzz in the winter and break in the summer, caused by the contraction of the gut in the first case and expansion of the same in the second.

To obviate the first difficulty, tune the G string to one tone above its natural tone, so as to stretch it, then take a little oil of sweet almonds (which may be obtained at any drug store) on the fingers and rub it on the string until every part of it has been covered. This swells the gut, so when the string is let down to proper pitch, the looseness of the wire will often have been benefited. Care should be taken afterwards to rub the oil off the part of the string that comes in contact with the bow.

When adjusting a new string, care should be taken to tune it up to pitch gradually, and to ease over the bridge and top nut.

It is always advisable to keep the strings regularly at a uniformly high pitch.

#### The Bridge

The bridge is the connecting link between the bow and the instrument. On it depends much of the quality, resonance and power of tone. Its importance cannot be over-estimated.

Some violins require the bridge to be of hard maple and others of softer maple. In one case it must be left thick, and in the other thin. To fit a bridge properly is in reality one of the most difficult performances in violin repair. Therefore do not purchase a cheap, unfitted bridge, thinking that your instrument will sound like it did with the one with which it was originally fitted.

The violinist should take the greatest care not to let the bridge pull forward while he tunes his instrument, as it is likely to do, because of the pulling up of the strings. If it falls down it will most likely break, and the sound post be displaced, and thus the adjustment of the instrument temporarily completely destroyed. Such an accident as this is simply inexcusable, and is the result of gross carelessness. A bridge with proper care will last easily ten years, or even twenty.

#### The Finger Board

At certain seasons of the year the finger board is very likely to be the cause of trouble.

When the strings begin to buzz and rattle, and refuse to give any tone on certain notes, it is so close to the finger board that a higher bridge is thought to be necessary, but the cause of the difficulty will usually be found in the condition of the finger board. Either it is found to have a bump somewhere, or the end will be turned up and the middle will be correspondingly too low. Either of these conditions will produce these ill-effects. The only remedy is to have the finger board straightened.

#### Pegs

In certain weather the pegs will stick and jump. Take them out one at a time, so as not to take tension off the bridge, and thus possibly let the post fall. Rub a little chalk, and with the chalk a very little soap on, and the trouble will cease, unless the pegs are so worn out that a new set is necessary.

#### General Hints

An instrument should never be left out of case when not in use, and extreme changes of temperature should be avoided.

Exposure to the heat in summer, and the sudden changes of cold and heat in winter are very prejudicial. Too great a difference renders the wood brittle and the tone difficult to be brought out.

Damp is the greatest enemy of violins—as of all other instruments mainly composed of seasoned woods—and must be avoided. An accumulation of dust facilitates the entrance of damp.

**LIBERTY and progress are the goals of art, just as of life in general. If we are not as solid as the old masters, the refinement of civilization has at least enlarged our outlook.—BEETHOVEN.**

When adjusting a new string, care should be taken to tune it up to pitch gradually, and to ease over the bridge and top nut.

It is always advisable to keep the strings regularly at a uniformly high pitch.

The bridge is the connecting link between the bow and the instrument. On it depends much of the quality, resonance and power of tone. Its importance cannot be over-estimated.

*"When any master holds  
Twixt chin and hand a violin of mine,  
He will be glad that Stradivari lived,  
Made violins, and made them of the best."*  
*(Stradivarius, by GEORGE ELIOT)*

In case of instruments having continual use, the inside will need to be cleaned occasionally, say once or twice a year. If a handful of dry barley, slightly warmed, is poured into the sound-holes; and the instrument is carefully shaken, the dust will adhere to the barley and come out with it through the sound-holes. Keep the instrument always free from dust and dirt, and the strings free from accumulations of resin. Such accumulations on the strings seriously interfere with the tone, usually producing harshness and shrillness.

The resin which continually falls from the bow on to the violin should not be allowed to accumulate, as it adheres to the wood of the instrument and greatly mars its cleanly appearance. Clean the strings the full length with a large silk handkerchief or a silk bag is admirable.

Provide the violin with a good case, and keep it well wrapped up. A large silk handkerchief or a silk bag is admirable. The hair which continually falls from the bow on to the violin should not be allowed to accumulate, as it adheres to the wood of the instrument and greatly mars its cleanly appearance.

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Some violins require the bridge to be of hard maple and others of softer maple. In one case it must be left thick, and in the other thin. To fit a bridge properly is in reality one of the most difficult performances in violin repair. Therefore do not purchase a cheap, unfitted bridge, thinking that your instrument will sound like it did with the one with which it was originally fitted.

The violinist should take the greatest care not to let the bridge pull forward while he tunes his instrument, as it is likely to do, because of the pulling up of the strings. If it falls down it will most likely break, and the sound post be displaced, and thus the adjustment of the instrument temporarily completely destroyed. Such an accident as this is simply inexcusable, and is the result of gross carelessness. A bridge with proper care will last easily ten years, or even twenty.

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## Toy Symphonies for Holiday Entertainments

Christmas Bells  
Piano and Three Glasses or Bells  
By Arthur Seidel Price, 50 cents

May be performed by two or three players. The glasses are tuned to the pitch of the notes of water. A very attractive and novel instrument of a musical scale. When well rendered, this piece has quite an artistic effect, since the composition itself is good music. Bells or metal bars may be substituted for the glasses where either may be had in the correct pitch.

## Children's Symphony for Christmas

Piano 4 hands, Avril, Castanet, Cuckoo, Cymbals, Small Drums, Rattle, Steelbells, Tambourine, Triangle, Cymbal, Tambourine, C. E. G. Whip Snappers, Gong with Vibes, Concertina and Harmonica.

By H. D. Hewitt Complete, \$1.50  
Piano (four hands) 80 cents

Delightfully melodious and characteristic. Especially adapted for the Christmas season use. Can be given with more or less number of instruments. Easy to render and very brilliant and festive.

## Kitchen Symphony Piano with Kitchen Utensils.

By H. Kling Price, \$1.00

A very unique composition. A children's symphony for pianoforte and six kitchen utensils. Full directions accompany each number. It is designed for a closing number on a pupil's recital. The stage may be arranged as a kitchen and the performers may be costumed as cooks, each wearing an appropriate cook.

The demand for Children's Symphonies is to be increased, especially there is a demand for novelties. We have listed above some numbers which we can highly recommend. They are all very pleasingly melodic, effectively arranged, practical, too, not difficult, requiring but a few rehearsals. They are all designed for a closing number, interesting for both the audience and the performers.

In addition to the scores and parts we can supply at the lowest possible figure the correct toy instruments necessary for the performance of any of these compositions. These instruments are all of good quality, substantially put together and properly tuned and adjusted.

We will gladly send copies of these symphonies for examination.

Theo. Presser Co., Philadelphia, Pa.

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## Violin Questions

O. B.—1. If a violin string is touched lightly by the finger (without being pressed down on the fingerboard) at a point equal to one-third of its length from the bridge, will it give a clear flute-like tone? This is called a harmonic. As the finger is not pressing the string, it is not touching the bridge. From the finger to the bridge, there is a gap of one-third of the string. It is impossible to tell what finger they should use with this gap. The finger which should fall on any certain note in violin playing is determined by what note is sounded when the note is struck. I cannot advise without seeing the entire passage. THE ETUDE has contained many information concerning the development of harmonics within the past year. If a piano string is tuned to give 517.3 vibrations per second, the corresponding note in the octave above should give 1034.6 vibrations per second.

J. F.—You can buy a preparation to remove the varnish from a violin from a large music house which keeps supplies for making violins. The basis of these preparations is turpentine. You can buy them in most music stores. Check treatise, "Treatise on How to Prepare Violins," by J. F. W. Glareanus, published by Glareanus and Directors, Philadelphia, 1817. It is a good book.

GIORGIO—1. What is the best way to clean a mandolin?

MANDOLIN—1. Use a soft cloth to clean the instrument. Do not use a rough cloth.

GIORGIO—2. How do you clean a mandolin?

MANDOLIN—3. How do you clean a mandolin?

GIORGIO—4. How do you clean a mandolin?

GIORGIO—5. How do you clean a mandolin?

GIORGIO—6. How do you clean a mandolin?

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